

# The ART DIGEST

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## Ammonite Art

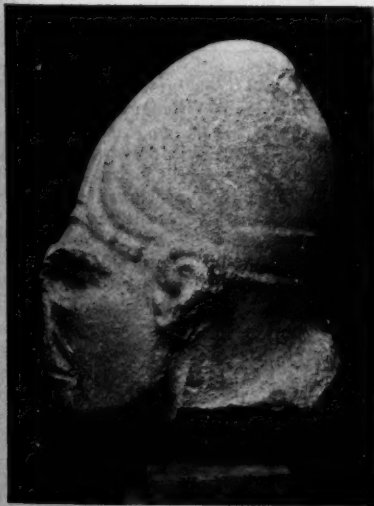
A Syrian head dating two thousand years B. C. has just been added to the collections of the Louvre. It is the first significant record discovered of a people very often referred to in the Bible—the Ammonites.

"This remarkable document," says M. René Dussaud in *Comoedia*, "discovered in the country of Mishrifé, in the northeast of Homs, during the happy expedition of Count Mesnil du Muisson, is of invaluable importance for the study of Syrian art of the period dating 2000 B. C.

"In this region, so rich from the archaeological point of view, many proofs of the activity of the Ammonites have been traced, but up to this discovery no significant evidence of them has been found. The historical importance of this people, whose activity extended as far as the Euphrates, is attested by Babylonian texts.

"The prophet Amos compares their strength with that of the oak, and this head really compels an impression of unusual strength. Some archeologists contended it was an example of Hittite art, but the expression of this head and its treatment are just the opposite of Hittite art, which represents faces with round cheeks, thus emphasizing the idea of the wealth of a settled and well-fed people. Here the artist carved a rough face, that of a man who lived by his herd, a semi-nomad.

"Besides this head, so full of life and so significant, some other fragments of sculpture have been found which help to shed some light on Syrian art of high antiquity. We have expectations that the next archaeological expedition in this country will reveal new documents on Hittite art and confirm our hypothesis of a Syrian art of some originality but remaining under the influence of Mesopotamian art."



Ammonite head, 2000 B. C.

## Luks, Lawson, Carlson! How About This?



"Somn," by Frederik V. Nyquist. First prize, Associated Artists of Pittsburgh.

## Seattle's New Museum

Seattle at last has an art museum, thrown open to the public on February 10. It is the H. C. Henry Museum, named in honor of the donor, and it stands on the grounds of the University of Washington, where it serves the double purpose of promoting the art spirit of the university and of the people of Seattle.

Last spring Mr. Henry donated his \$450,000 collection of paintings and etchings to the university and provided funds for the erection of a building. The structure, following the campus style, is Tudor. It embodies the latest plans in museum construction and has six galleries, all lighted from skylights.

The formal opening was participated in by the Seattle Fine Arts Society and other art clubs of the city.

The H. C. Henry collection, numbering 160 paintings, comprises examples of Corot, Rousseau and other Barbizon men, and works by such American masters as Inness, Wyant, Homer Martin, Childe Hassam and H. W. Ranger.

It was not to be expected that everybody would be satisfied with the awards, even if George Luks, Ernest Lawson and John F. Carlson did journey thither to pick the prize winners at the annual exhibition of the Associated Artists of Pittsburgh, at Carnegie Institute. These famous artists gave first honors to Frederik Vickstrom Nyquist for his nude, "Somn," and the critic of the *Press*, Burt McMurtrie, denounces the choice.

"The first prize selection is unworthy an international jury's selection," he says, "and one of the poorest nudes, as well as most uninteresting paintings yet shown in a Pittsburgh exhibit. We failed to find anything about the picture to warrant even interest, let alone a first prize award."

Penelope Redd Jones, critic of the *Post*, makes no comment, and the *Gazette Times* contented itself with saying that "Somn" is a painting of the "modern school" and the artist a teacher at the Carnegie Institute of Technology. Pittsburgh's weekly, the *Index*, was silent.

But Christian J. Walter, president of the Associated Artists in a letter to *THE ART DIGEST* says: "We especially approve this

award as 'Somn' is beyond doubt the one outstanding exhibit. It is of complex arrangement and without very successful handling the composition would have become uneasy but Mr. Nyquist has kept it under perfect control and thereby succeeded in presenting a canvas with very much poise, a quality only too often lacking in many so-called modern compositions. The contrasting qualities of the body with other surrounding objects is finely observed. If the color qualities (although not unpleasing) were more handsomely felt there would be little more to ask for in this painting."

Mr. McMurtrie thinks the best picture in the exhibition is Mabel K. Day's "The White Village" to which the jury awarded second prize. He also highly praises Joseph Kaye's "The Pool," Elizabeth Rockwell's "A Window in Taos," Elizabeth Robb's "Half Moon Beach" and Mr. Walter's "Between Showers."

The *Gazette Times* hints that the exhibition is the best the associated group has so far presented, but Mr. McMurtrie asserts last year's was better. There are 300 works.

### Kansas City's Annual

The Kansas City Art Institute held during February its seventh annual exhibition by mid-western artists, there being eligible only painters from Missouri, Kansas, Oklahoma, Colorado and Nebraska. "Every exhibition has been an advance over the preceding one," writes the Institute's director, R. A. Holland, in the *Christian Science Monitor*, "and we find work on the gallery walls today that would do credit to any exhibition."

"Looking over the 188 works on exhibition, one feels the serious attitude of the artists. They are thinking. In most of the work there is still much of the old traditions, yet there is some of the modern feeling, a mixture that is wholesome and encouraging. There is the vital spark, though not great or fully developed, yet nevertheless there. Neither are these westerners carried away by some new ism or theory. This leads one to feel that in time, with proper encouragement, and contact with what is being done elsewhere, this group of midwestern artists may develop what we have long hoped for—a genuine national artistic expression."

"It may seem like characteristic western boasting to predict that in a few years Kansas City truly will be one of the great art centers of the United States. The gallery of art now projected here, the first unit of which will be begun in a few months, will afford the western artists greater opportunities to see and study the best productions of all periods."

### Newark Acquires Sculptures

Last year, out of a fund provided by Mr. and Mrs. Felix Fuld, the Newark Museum acquired a group of twenty-five paintings. This year, out of the same fund, a few paintings were bought, but the chief acquisitions were representative sculptures. The following pieces have just been put on exhibition: "To Pan of Rohallion," by Macmonnies; "Yawning Tiger" by Anna Vaughn Hyatt Huntington; "The Surf," by Chester Beach; "Baby's Head," by Trygve Hammer; "Augustus Saint-Gaudens," by John Flanagan, and "Anatole," a cat, by Duncan Ferguson.

## Empirical

A customs service decision made in New York last week once more makes the United States government the laughing stock of the world. F. J. H. Kracke, federal appraiser, has decided that the sculptures of Constantin Brancusi, Roumanian, are not art and hence are subject to 40 per cent. duty instead of free admission.

THE ART DIGEST is a champion neither of extremist art nor of academic art, but it does not believe that there is a conservative artist in America whose sense of justice is not outraged by this action.

The United States government by making an empirical decision on an aesthetic question, and decreeing *ex cathedra* that an object is not art, when the critics of the world are unable to agree on that point and probably never will, makes itself out a dunce.

The United States government by trying to collect a \$4,000 duty on nine objects which the Brummer Galleries sold as art for \$10,000, under the contention that it is not art, puts itself in the position of a despoiler. For if these works are not art, then they are no more than pieces of marble and bronze. Nothing but art, or what people accept as art, could make them worth \$10,000.

The above points cannot be matters of controversy, even as between extremists and conservatives.

Mr. Kracke's decision, according to the *New York World*, was based on a customs ruling that art must represent "objects in their true proportions of length, breadth and thickness, or of length and breadth only." Such an asinine ruling would keep out the two El Grecos recently acquired by the Boston and Cleveland museums. It would exclude the superlatively beautiful decorations by Puvis des Chavannes in the Boston Public Library and countless other accepted masterpieces in American museums and private collections. It would proscribe artists from doing anything except slavishly copy nature.

According to the *World*, several art critics went to see Mr. Kracke in behalf of Mr. Brancusi's art. "I asked them," he is quoted as saying, "if other recognized men would say it was art. They admitted that it was decidedly controversial."

These critics might also have told Mr. Kracke that two-thirds of the art critics and art connoisseurs of the world would deny that the sculptures of Canova and Thorwaldsen are art, and that art pretty generally is "decidedly controversial."

But the gentlemen in charge of the customs service—they know.



If Hunt Diederich's "Jockey" had been modeled abroad would he ride for a fall?

## Sir Joseph

When Sir Joseph Duveen paid \$338,500 for Lawrence's "Pinkie" last November at the Michelham sale, the London newspapers immediately were full of protests from British artists, some of them bitter enough, who asserted that living painters were being neglected while millions were being made out of marketing the work of the dead.

Soon after, Sir Joseph, whose firm has probably made four times as much profit from the traffic in "old masters" as any other concern in the world, opened negotiations with the Prime Minister looking toward a big movement to market the work of living British painters. As a result a scheme has been formed and a committee named, according to the London *Sunday Observer*, for the organization of exhibitions at home and abroad, which are to run entirely for the benefit of artists who have few or no opportunities for submitting their work to the public. Sir Martin Conway is chairman of the committee, which has already succeeded in securing the co-operation of the municipal art galleries of several important cities where the exhibitions will be held without any charge to the artists, either for wall space or for commission on sales. A beginning is to be made at Leeds from March 15 to April 30.

Since it is the main object of the scheme that it should benefit those artists who are most in need of support, it has been decided that no picture is to be priced higher than £50. It is believed that this restriction, far from being detrimental to the interests of artists of established reputation, by diverting art patrons to a cheaper market, will create a new class of picture buyers, and enlist the interest of a section of the public that has so far stood aloof. As Sir Martin Conway put it to the committee at the first meeting, "The buyer today of a small cheap motorcar was the potential buyer of next year's luxurious limousine, and similarity this year's buyer of a £50 picture was the potential buyer of next year's masterpiece. The habit, or appetite, must first be created, and to do this every effort and, if necessary, every concession must be made."

Another exhibition will be held in Paris from April 18 to May 7, and yet another in Manchester from May 15 to June 30. Arrangements are also being made with the Belfast and Bradford authorities for exhibitions in the autumn.

### Big San Diego Exhibition

Throughout the month of March the Fine Arts Gallery of San Diego, Cal., is holding an exhibition of "Selected American Paintings." Most of the works shown are from the "First Exhibition of Selected Paintings by American Artists," recently held in the California Palace of the Legion of Honor, San Francisco, which were in turn the choice of the museum authorities there. Many of the pictures are the masterpieces of the artists.

### 70 Sales at Hoosier Show

Seventy sales were made at the third annual Hoosier Salon held at the galleries of Marshall Field & Co., in Chicago. Native Indians residing in Chicago were active in its behalf through a "Hoosier Salon Patrons Association."

## That "Mona Lisa"

This is the last chapter of the famous story of the famous "Mona Lisa" that Edouard Jonas brought to America and which, before that newspaper woke up to the publicity scheme, occupied so many columns of type in the *New York Times*.

The picture, which resembles, in all but the quality of the smile, the original by Leonardo da Vinci in the Louvre, was brought to this country and exhibited at Mr. Jonas' gallery, which is a branch of his Paris establishment. The publicity had been handled in such a manner that the public was encouraged to think that the Jonas work, maybe, was the original, and the one in the Louvre a spurious picture substituted at the time of the theft.

But evidently no long line of American multi-millionaires formed to purchase a "Mona Lisa" which, maybe, was the real one. So, after quite a length of time, Mr. Jonas called in the Chicago expert on old masters, Maurice H. Goldblatt, who, after subjecting the work to thorough study, pronounced it to be a—Boltraffio.

"I shall not hesitate to accept Mr. Goldblatt's conclusions," Mr. Jonas is quoted as saying.

And Mr. Jonas is well advised. A genuine Boltraffio is worth more money than a supposititious da Vinci, no matter how many kilometres of publicity the latter has had. American art buyers have grown wise in their generation.

Mr. Goldblatt has given much scientific study to da Vinci. He caused a sensation in Paris last summer when he convinced art experts that Leonardo painted with his left hand, and therefore could not have executed certain pictures attributed to him, because they showed right hand brush strokes.

On being requested to expertize Mr. Jonas' "Mona Lisa," Mr. Goldblatt devoted ten days to intensive study of the work and to technical calculations, then announced this conclusion:

That the original "Mona Lisa," stolen from the Louvre, is again hanging there, and that this "Mona Lisa" is the work of Antonio Boltraffio, famous pupil of da Vinci; that most likely, when the rich Florentine noble, Giocondo, commissioned da Vinci to paint a portrait of his wife, two portraits were painted; that da Vinci sold the one he had painted to France, and had his famous pupil Boltraffio paint the one which was delivered to Giocondo, which is the one now in question.

Which indicates that Leonardo da Vinci was something more than painter, inventor, military engineer, etc. He was also a first rate juggler.

### Mrs. Harriman's Enterprise

Mrs. E. H. Harriman's multi-national exhibition apparently is to become a permanent thing in Europe and America. Starting in New York, it was shown in Paris and London, then returned to New York, next to be shown, last summer and this winter, in France, Germany, Switzerland and other countries. Now it is back in New York, where Marius de Zayas is changing the American pictures preparatory to a display beginning March 5 at the Grand Central Galleries. The new catalogue will include both modernists and academicians.

## N. Y. Hearing for Pittsburgh's Idol



"Old Man from the Hills," by Malcolm Parcell. To be included in the artist's first New York exhibition.

Pittsburgh's most popular painter, Malcolm Parcell, is to have his first New York exhibition, at the Macbeth Galleries, the latter part of March. Visitors to the Carnegie International voted him the popular prize in 1924 for his "Portrait of My Mother" and again in 1925 for his "Portrait Group." He is a "best seller" in the Middle West, striking a popular vein in his figure subjects and his subject pictures. "Old Man from the Hills," reproduced herewith, is typical.

"For several years," says the *Macbeth Art Notes*, "he has been well known in Pittsburgh and other cities of the Middle West, but he has never had enough available pictures to let us have more than one or two at a time, and almost all of these have found receptive buyers waiting for them. The exhibition this year has been made possible only by his refusal to show these canvases individually as brought to completion."

Only once has Parcell sent work to the National Academy, and then he was awarded one of the highest prizes.

## Prurency

Clubwomen of Oakland, Cal., partly actuated, the San Francisco *Argonaut* hints, by envy, kicked up a terrible fuss because of the nudes displayed in the annual exhibition at the Oakland Art Gallery. They filled the newspapers with protest, and thereupon all the prurient minded of the community flocked to the gallery. Forrest L. Brissey, one of the artists, decided that this was making an indecent use of a picture he had painted purely in the worship of beauty, so he took it out of the exhibition. He said:

"I fully understand that my action is unethical, but the action of the women's clubs in requesting the removal of the nudes has created a public attention toward my picture which is extremely immoral. The public is not interested in the work as art, but because of the thoughtless actions of members of women's clubs. On several occasions, I have, unknown to anyone, watched the public in the galleries, and find this to be their attitude toward the exhibit. This places my nude in a very immoral atmosphere, and is responsible for my desire to remove it."

The *Argonaut* agrees with the artist and says: "There is little question that the flood of pornography that in the last few years has inundated the nation is a result of the long puritanic repression under which

the United States has groaned. The groans of the puritan, who identifies the beautiful with the damned, for many years have been, in fact, the battle slogans of the forces of censorship in America. . . . If the American people had that fineness of taste that only art can give, and that understanding of life that only the free spirit of intellectual curiosity can convey, they would not have so strong a yearning for the pornographic."

The *Argonaut* philosophizes on the affair in this manner:

"The whole question of censorship would be simplified, and to a great degree obviated, if it were generally realized that morals, art and thought are three distinct things, that none can be judged in terms of another, and that each must be considered solely on its own merits. It is as much beside the point to ask if a painting or a scientific theory is moral as it is to inquire if a moral precept is beautiful or if it furthers knowledge."

"The human mind simply cannot weigh a work of art, a thought or a moral matter except according to the standards that each sets up for itself. A work of art is an effort to express emotion in terms of beauty, and can be judged only as it is beautiful or ugly. Science tries to determine truth, and a scientific theory is either true or false, and nothing else. Morality seeks to advance goodness, and conduct can be evaluated only as good or bad."



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## What Is Art?

The temerity of the United States custom officials in deciding what is art and what is not, reminds one that much learned nonsense has been written on this theme. Most of it has been beyond the comprehension of ordinary persons, who have thereupon decided that art is exclusively for the wise or the clever. This has done incalculable harm. Art should not be a cult. It should be approached with the same familiarity as music. It is just as easily "understood" and enjoyed.

Let us try a commonsense definition, and see how it works.

Art is the cultural expression of the human race in visual terms of beauty.

This definition has been formulated by the editor of THE ART DIGEST in an effort to escape the nonsense that has been written around the word.

Music—by the same token—is the cultural expression of the human race in terms of sound.

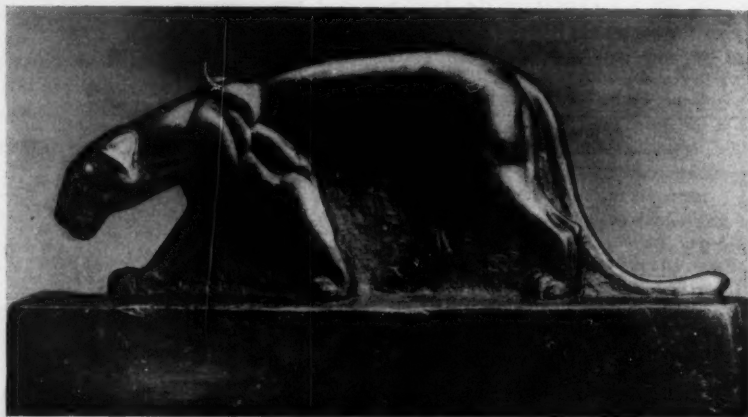
Literature—we may also say—is the cultural expression of a people in terms of written language.

Science is the culture of a people expressed in terms of applied experiment as to the how of things, and Philosophy the culture of a people expressed in terms of reasoning as to the why of things.

Art is perhaps the oldest of any of these modes of expressing the feelings and thoughts of the race. Man perceived beauty of form and color in natural objects as soon as he emerged from the condition of the brute. While yet a savage he began to express beauty in the things he created; he gave line and balance to his first rude implements. As he progressed, stage by stage, in the long journey from brute to civilized man, so did his tendency to feel and express beauty keep pace with him—from the stone axe to Botticelli's "Spring."

And whatever expresses man's idea of beauty is art.

## Duke of Alba Opens Hernandez's Show



"Black Panther," by Mateo Hernandez. Black granite. Owned by Baron Robert de Rothschild.

For the first time Matteo Hernandez, Spain's famous animal sculptor, is having an exhibition in his native land. Heretofore Paris has considered him her own. Living there and working there, and exhibiting his work in all the salons, from the autumn to the spring, and acclaimed by press and public, he has come to be considered a part of Paris.

But now, wishing to render homage to the young master, the Society of Fine Arts in Madrid has been the first to arrange a "one man" exhibition of Hernandez' scul-

tures, which fills a gallery at the National Library. The Duke of Alba, president of the society, officiated at the opening, and the royal family were present. The Spanish journals were enthusiastic.

Hernandez' favorite subjects are panthers, tigers, deer, monkeys, eagles, marabouts, etc., and he models from life directly in the hardest, and hence the heaviest, of material—black granite and diorite—blocks of which, because of his great strength, he is able to carry about with ease. This material takes on a wonderful surface texture.

## Californians

When Boston learned that a group of California artists was sending an exhibition to the Art Club it got ready to bask in California sunshine and enjoy a holiday far from the New England winter. But when the show arrived Boston was disappointed and its critics voiced that disappointment in no uncertain terms.

"A familiar prune advertisement in the street cars is better publicity for California than are these paintings," wrote F. W. Coburn in the *Herald*. "A retort of the young Californians of the present exhibiting group to such a thrust of the reviewer's will doubtless be that they do not mean to advertise California; they seek to demonstrate their mastery of the Cézanne formula. They are, as it merely happens, reproducing a Parisian mode on a terrain 6,000 miles from France. They are doing nothing so commonplace as to try to depict the real quality of the light that floods a semi-arid region. They don't mind if their efforts look rather glum and glub on the gray walls of the Arts Club. They have at least achieved 'organization,' whatever that means."

Even Harley Perkins of the *Transcript*, whom Boston conservatives call a modernist critic, writes in a similar vein:

"They do not impress one as regarding their landscape as obviously different from that which might be found in any other part of the world, but they do seem to be conscious of how certain other artists, for instance some of the Frenchmen, might have painted it."

The critic of the *Christian Science Monitor* says much the same thing, but in a kindlier way:

"The peculiar quality of sunlight and the clarity of the atmosphere, the qualities that distinguished the country, seem to be of little interest to most of the artists. They might live anywhere so far as interest in nature is concerned. Many of them, furthermore, paint abstractly, in a conventionalized and unliteral fashion. They, too, could live anywhere, for all the effect the surroundings seem to have upon their imaginations. One could reverse this show with one consisting of work by New Yorkers or even certain Parisians and the visitor would not be conscious of any great difference in origin. This is not necessarily a fault, but a strong feature of all modern art. It is not logical or national. It seems to press beyond all possible borders that usually define the styles of artists, except that of personal taste and an introspective method."

To this the critic adds: "To this generalization H. Oliver Albright seems to be an exception. His landscapes are very rich and distinctive and show the particular fecundity of the country."

The others in the group are Gottardo Piazzoni, William A. Gaw, J. E. Gerrity, Ray Boynton, Otis Oldfield, Marion Hahn Simpson, Guest Wickson, Florence Alston Swift, Robert Howard, Ralph Stackpole and Gertrude Partington Albright.

## Louisville Gets Four Pictures

Out of the first annual exhibition which opened the new J. B. Speed Memorial Museum in Louisville four pictures were acquired for the permanent collection being formed by the Louisville Art Association. They are August Vincent Tack's "Arrival at the Inn," Valentin de Zubiaurre's "Maritère," Ross Moffett's "Winter on the Dunes" and Carlson's "Approaching Storm."



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THIS magazine belongs to its readers. It represents their aspirations, and their love for the finest things in life. It has met with a remarkable initial success because those who have come in contact with it have realized its honesty, its ideal, and its value as a source of information and inspiration in the domain of art. They have recognized its service to themselves and, above all, its potential usefulness in kindling and developing the spirit of art among the American people. They have understood the dream of its founder, whose vision was a magazine that would do a significant service in promoting the aesthetic side of American life.

The response it has met has proved that the time was ripe for the coming of THE ART DIGEST. America is now ready to make itself culturally worthy of the world leadership which economics and a world cataclysm have thrust upon it. And THE ART DIGEST, free from the faintest trace of commercialism (which has been the bane of art journalism), offers a means whereby the whole art

world, and all who have the least interest in art, may be brought together into a cohesive whole (each section understanding the aims and achievements of the other)—an end accomplished by setting before the readers without prejudice a compendium of the art news and opinion of the world.

If THE ART DIGEST were doctrinaire or technical, it could not accomplish its mission. Instead, it seeks simply to be informative, arresting and inspiring—to appeal, at the same time, to the most sophisticated art lover and to the person who is only beginning to notice art and whose mild interest may be developed into enthusiasm and love.

*An axe upon a hook does not chop wood. Paint in a tube does not sing a lyric of beauty. A pen unless it be in a human hand cannot write a poem. THE ART DIGEST, unless it is disseminated to the fullest, cannot accomplish its mission in developing art appreciation in America.*

Now is the time, before the season wanes, to disseminate THE ART DIGEST.

In three months it took leadership in American art journalism. Only one other publication, a monthly, exceeds it in circulation. But the vast field of its possibilities lies practically untouched. You who now read it are, in the main, already appreciators of art, or, indeed, its creators. There are thousands who would subscribe to it who have never seen it or heard of it. They should be reached, and in the next month, while art interest is at its height.

But it costs a great deal of money to promote circulation. Sending out letters and specimen pages requires capital. THE ART DIGEST, because it belongs to its readers, asks them unhesitatingly to provide the capital required to give the magazine a 25,000 circulation in its first year.

In view of the fact that the subscription rate of THE ART DIGEST will soon be \$2.00 a year, your investment will be profitable both to the cause of art and to yourself, if you are one of those who have found the magazine almost indispensable.

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please enter my name as a.....patron  
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## How to Succeed

Did you ever talk over the radio with your tongue in your cheek? Emil Fuchs performed that feat over WJZ in New York the other day. His subject was "How to Become a Successful Portrait Painter," and this, in part, is what he said:

"Whenever you meet an artist with an automobile deluxe and a servant in livery who opens the door of his studio, you can take it for granted that you are meeting a portrait painter. There is no branch in the artist's profession in which the laurels are so golden as here.

"Not so long ago a well known portrait painter from abroad came to see me and asked quite seriously: 'Do you advise me to introduce myself in America with a bluff or shall I be serious?' I told him that this was entirely a matter of finance. If he could afford to be himself, he should try it by all means. But I warned him that it would be expensive. He looked at me doubtfully, so I said: 'Suppose a lady, size forty-four, should come and ask us to paint her size thirty-two. If one paints her as she is, one will lose a couple of thousand dollars, and if one paints her as she wishes it done, one will lose his conscientiousness, but that will not run into so much money. A conscience is the worst thing a portrait painter can have.

"As in every other profession, there are rules for guidance. For instance, never make the neck less than twelve inches long. Always find out first the color of the sitter's lipstick and arrange the whole color scheme accordingly. Everything has to be subordinated to the lips and the shade of the face powder. If one gets these two right, the rest is easy. If one has any difficulties with the eyes, paint them blue; one can never go wrong with blue and it fits almost any bob.

"I am constantly asked how one manages to get portrait commissions. I shall only attempt to advise those who, like myself, come from abroad and have experienced the distress of idleness amidst a world of hustling and bustling. The best thing is to be introduced by a few royalties. One can then charge almost double as much per square foot as 'plain nobility portraitists.' If possible, one should have at least one lord or baronet hidden somewhere in the family tree and a few drops of Spanish or French blood in one's veins. I was lacking the nobility and my blood is plain Austrian, which was not so good. Generally a foreign accent will help a lot. Ancestry in art is an important asset, because it opens the dining rooms of the gold and silver aristocracy. If luck will have it that at one of your first dinner invitations you should sit next to Mrs. Castor and convince her that she looks the image of Romney's Lady Hamilton, you may just as well go home after the coffee and cigar and prepare palette and canvas.

"Another sure way of success, although it may take a little longer, is a studio apartment in one of the first class hotels. Every new arrival should then receive a beautiful greeting card in French and an invitation to tea in the improvised studio with a list of patronesses. Patronesses are necessary in an artist's career. One really can't do without them, because whilst ancestry may open all the drawing rooms, patronesses will open the down town offices. Those business men, practical and experienced, do not care so much for high sounding foreign names, but

they easily succumb to the magic spell of the word 'patroness.'

"In this country of progress and quantity production, portraiture may have to be specialized. Since we have specialization in everything, why not also in portraiture? Why not have eyes, nose, mouth, hair, hand, figure and background each painted by specialists? It could be done in two ways: Either the sitter remains in the studio and the different artists succeed each other in attending to that part of the portrait which is their specialty, or as in the Ford factory, a moving platform where the sitter and the canvas will pass to the different artists. The platform device should prove the more popular because of quantity production. A man who paints nothing but noses of course will know all about noses. This will be the golden age in portraiture."

## Houston Sales, \$40,000

Sales amounting to \$10,000.00 were made at the second annual exhibit of the Grand Central Art Galleries at the Museum of Fine Arts of Houston. In view of the fact that Houston, a city of something over 200,000 inhabitants, had purchased over \$80,000.00 worth of works of art from the Grand Central exhibit January, 1926, this year's sales were most gratifying.

Charles W. Hawthorne's "American Motherhood" was purchased for the permanent collection of the museum, as was also three pastels by Van Deering Perrine and "Coming Out of an Arroyo" by Walter Ufer. Other pictures sold were: "The Green Bottle," by Emil Carlson; "Morning Sun" and "Sunny Places," by John F. Carlson; "Old Bridge at Elche," by George Wharton Edwards; "Masha," by Nicolai Fechin; "Birches in Autumn," "The Harbor" and "Gloucester Harbor," by Paul King; "Medieval Ball," by Jerome Myers; "Wood Road," by Hobart Nichols; "The Old Road," by Chauncey F. Ryder; "The Old Mill," by W. Granville Smith and "Sun on Hilltop," by Gardner Symons.

The sculptures sold were: "The Drinking Girl," by Edward McCartan, several small bronzes by Edith Parsons and Brenda Putnam; "Baby Fountain," by Grace Helen Talbot; "The River Bank," by Chester Beach, and "Kneeling Men," by Isidor Konti.

## Boston's Own Medium

Harley Perkins, critic of the Boston *Transcript*, himself a water colorist, modestly forbore to write of the thirty-eighth annual exhibition of the Boston Society of Water Color Painters, and turned the quill over to Dorothy Adlow, whose review started with a rhapsody.

"There are shows," she wrote, "where one can forget the noise and interminable rush, where one can be lost in a world of sweetness and charm, in the quiet of gently written poetry, of music softly played. Such a show holds forth at present at the Vose Galleries. . . .

"Boston is undoubtedly a center of production in this particular medium. For some reason many painters have specialized in it. Perhaps it is because the landscape hereabouts lends itself to the possibilities of subtlety and elusiveness, because certain vague atmospheric effects are a temptation to the one that is talented in the use of water colors. Whatever the cause, there are many among us who paint with water color and several who paint very well."

## Shame

William H. Holmes, director of the National Gallery of Art, in Washington, contributes the leading article in the February number of *Art and Archaeology* and makes a vigorous appeal for the erection of a great art museum building in the national capital. He shames the nation for its neglect of the National Gallery collections, which are now thrust into the corridors of the Smithsonian Institution's Natural History building.

He points out that between 1900 and 1920 an average of half a million dollars worth of art was given or bequeathed to the gallery each year, but that in the last six years, when no more space remained, these accessions have become negligible. He predicts that if an adequate building is provided by congress, the institution "can count with certainty on accessions amounting to a million or millions every year," and he adds: "In ten or twenty years the loss thus indicated would amount to a sum sufficient to build the greatest gallery building in the world."

"The collections of the National Gallery of a progressive people," Mr. Holmes asserts, "should not be thought of as a source of aesthetic pleasure alone, but as the foundation upon which not only the art future, but in large measure the industrial and economic future, of the nation must be built.

"The appeal for a building to house the present art collections and to provide for future growth must be made by and for the whole people, and since America is the richest nation in the world and thus from necessity a future art center of the world, they should demand that this gallery rival all other kindred structures in architectural perfection and adaptation to its purpose. It should be built with a view not only to the place that American art holds today and must hold tomorrow but even to the far future, since art in its material forms is the most enduring, as well as the most precious, heritage of a people.

"Shall the richest nation in the world hold its purse strings while the currents of culture-progress sweep by and the opportunities of acquirement are forever lost?

"Visitors to Washington who know the principal American cities and who have visited the capital cities of other nations, each with its treasures of art and its splendid art establishment, must have a distinct sense of disappointment and perhaps even of chagrin when they realize that in their capital city the keystone of the culture arch is missing—that there is no national art foundation and that the nation as such does not recognize art save incidentally."

## Forbes-Robertson on Art

The stage entered the lists against Modernism when Sir Johnston Forbes-Robertson spoke on "Art in the Highly Organized Modern State" before the British Confederation of Arts. The eminent actor said, according to the London *Times*, that the spirit of Bolshevism was spreading over the arts and even literature. There was a considerable falling away from dignity in painting, sculpture, literature, and poetry, and there were violent extremists who were trying to do heaven knew what. Society, he thought, could do a great deal to prevent young people from being prostituted by those Bolsheviks in fine arts and literature.



# Thomas H. Benton Conceives a New Style of Mural Painting



"Aboriginal Days," by Thomas H. Benton.

Thomas H. Benton has developed a new mode of mural painting and has been showing it to the public at the New Gallery, New York. To quote Lewis Mumford, "Instead of conceiving murals as continuous parts of the wall, as is the present convention, Mr. Benton designs pictures to take the place which is commonly occupied by conventional sculptural relief: hence their

full modeling and their accentuated third dimension. These panels are a summons to the architect: they call for an architecture of clean surface, large unbroken volumes, and a massive serenity: within buildings so conceived, Mr. Benton's designs offer the life, the movement, the variation in detail, the points of special interest that are necessary in great buildings to complete the structure itself."

The feature of the exhibition is a series of four Manhattan panels proposed for the third floor, center, of the New York Public Library. The critics differ. The *Herald Tribune* says that "mannerism is the pit into which Mr. Benton has fallen," and adds: "These curious bodies and this still more curious play of light and shade somehow fail to affirm themselves as having either power, beauty or true originality. They embody a protest against convention, but they exist within what seems a convention of their own, one of very mild significance."

Mr. Flint in the *Christian Science Monitor* thinks that Mr. Benton has "evolved a style particularly bold in swelling modeling and ripping contour." And concerning the artist's "Chapter I" of a "History of the United States," the critic says: "This series should be a distinctly handsome affair when properly encased and elevated. The forms run in both ways from a central point with strong rhythmic effect, and the decorative feeling is both pleasing and pungent."

The *Sun* would like to see the set placed in the Public Library "though rushing by such vivid pictures in the way that visitors to the library rush, might develop eye trouble," but thinks that "Mr. Benton would be helped by a little more humor. The late Edwin Booth used to say it was absolutely essential to the tragic actor. It tells you when to stop off."



"New York To-day," Thomas H. Benton.

## Calling Mr. Harrison

Since the publication in the Los Angeles *Times* of the article by its critic, Arthur Millier, criticizing the backwardness of the Los Angeles Museum in the matter of art, it has been proposed to divide the executive authority so as to separate the scientific division of the institution from that devoted to art, and to make Preston Harrison director of the latter. After paying a tribute to the present management, particularly for putting through its building program, Sonia Wolfson, art critic of *California Graphic*, turns to the proposal to put Mr. Harrison in charge of art.

"Friends and admirers of Mr. Harrison," she says, "have cited his fitness for such a post. Jubilantly they quote Mr. Millier's 'Here is a man, doing for the sheer love of it, what the art director of any museum worthy of the name should be doing on a far larger scale.' They point to Mr. Harrison's valuable contact with artists in this country and abroad; his study of private and public collections; his experiences in building up the 'Harrison Collection of Contemporary American Painting' and the 'Harrison Collection of Modern French Art,' his sound instinct for comparative values, financially as well as aesthetically; his talent for organization and consummation of whatever he undertakes. The list of his qualifications is undeniable; invested with official authority his accomplishments should be formidable."

Preston Harrison comes of a family of executives. Two ancestors were presidents of the United States, his father was mayor of Chicago during the World's Fair, and his brother, the second Carter Harrison, also has been mayor of Chicago.

## Surcease

Modernist art and the terrible din of the conflict between conservatives and extremists in San Francisco has caused Theodore Wores, one of California's best known landscape painters, literally to take to the tall timber, where he can live and work in peace, according to the *Chronicle*. He has bought an abandoned church in Saratoga, Santa Clara county, where, he told a reporter, he can "breathe the wholesome mountain air unpolluted by the poisonous germs of diseased art." He specializes in blossom scenes of California's springtime.

"It is a disease," he said, "this so-called modern art. It has become epidemic and like all such plagues must run its course before it can be checked. But while I am waiting that return to normalcy I do not intend to have my artistic inspiration hampered nor the peaceful pursuit of my art disturbed by the acrimonious warfare now being waged in the art world."

His keen gray eyes snapped. Walking up and down his studio, he went on: "Futuristic—or cubistic—paintings are not art. If they are, then all the paintings of the great masters have been falsely judged as art these many centuries. Similar is the case of good eggs and bad eggs."

He then related an incident wherein a modernist attempted to justify that school

and told Wores that an "artist should paint not what he sees but what he feels." The only comment made by Wores was that "on such a premise a musician should compose not what he hears but what he smells."

A penchant of modernist exponents that irks Wores is their constant reference to true masterpieces as "old-fashioned art."

"There is no such thing—any more than one might speak of old-fashioned mathematics," he declared. "All good art will still be good art throughout the ages."

"I recall an amusing exhibition held some twenty-five years ago in the Bohemian Club wherein paintings evolved by non-artist members of the club were displayed. Of course, they were ludicrous, but I wager that if I could assemble that exhibit now and hang it alongside of a group of so-called modernistic atrocities the old-time collection would prove the better."

## A "Queensbury School?"

After plaintively saying that "someone is always trying to sell us a million dollars worth of art," Arthur Millier, critic of the Los Angeles *Times*, asserts that a new proposal there involves the erection of "a colossal statue of 'Miss Los Angeles' at the harbor as a sparring partner for the Statue of Liberty." Mr. Millier might be reminded that ladies do not indulge in pugilistics, even though the Bartholdi creation is certainly robust enough.

## Prague Sees the Art of Alfred Justitz



"Girl," by Alfred Justitz.

The exhibition of pictures and drawings by Alfred Justitz, one of the leading Czecho-Slovakian artists of today, which

has been arranged by the Manes Society in the Manes Hall at Prague is, as J. Pecirka writes in the *Prager Presse*, a surprise for many art lovers. The few pictures which Justitz exhibited in former years did not show that he belonged to those artists who intensively experimented in the modern art of the two last decades and by means of which, in his studio, he tried with great care to realize his ideals.

The present exhibition of Justitz' works, which has been divided into three periods—1912 to 1914, 1919 to 1922 and 1922 to 1926—shows that the artist has done his best work in the last four years. He always paints cautiously and precisely. His pictures are of a wonderful harmony and "organization" and many of them show problematic studies and energetic endurance. The masters whose technique Justitz studied are numerous. Daumier, Renoir, Van Gogh, Cézanne, Picasso, Corot, Derain, Liebermann, Trübner, Vlaminck,—the pictures of these he not only examined but he also studied their forms and expressions.

Justitz' art is intimate and without monumentality. It is lyrical and full of harmony and feeling.

## Cincinnati Show

"A water color show is always a joy to behold. It's such a lark, stumpy medium. In the hands of a skilled artist the colors drop into each other on the paper and run recklessly for a while before they spread and stop, miraculously, just at the right instant. Anything more deliberate than this is not water color at its best, and any hint of a leathery labor in the performance is enough to condemn it in the eyes of those who really know."

This paragraph, by Grace V. Kelly, in the *Cleveland Plain Dealer*, was inspired by the fourth annual International Exhibition of Water Colors and Pastels at the Cincinnati Museum, to continue throughout March.

"But," she continues, "the charm of the tricky medium is such that sometimes an ephemeral reputation is built upon stunts, when the artist in question has nothing much but stunts to give. This is not as sad as it sounds, because a dragon fly may not be as enduring as an eagle, but he flashes beautifully in the sun during the brief time he's with us."

"Maurice Prendergast, whose whole life was a long and bitter defeat, and who received his first recognition on his deathbed, is represented by eighteen shimmering, glimmering paintings, which have all the breezy freedom a good water color should have. Somehow I find myself labeling the thing a tragedy rather than a romance when recognition only comes on one's deathbed, or in extreme old age, so the emotion I felt was a resentful grief when they told me that one of the exhibitors, Merton Clivette, is 79 years old and that he has just had an overwhelming success in New York. It's the first success he's ever had, but my opinion is that if he's as good as all that this year, he must have been pretty good last year and the year before."

Miss Kelly refers with pride to the work of two former Cleveland artists, Charles Burchfield and William Zorach, and to two present one, F. N. Wilcox and H. G. Keller.

## New Carnegie Plan

A radical change will take place at the next (or twenty-sixth) annual Carnegie Institute International Exhibition of Paintings, for instead of artists being represented with one picture, each painter admitted will show a group of four or five. Thus in three, or possibly four, years the important painters of each country will be revealed in such a manner that their art may really be understood and studied.

"This new plan was decided on," said the director, Homer Saint-Gaudens, in making the announcement, "to meet the desire generally expressed by European and American artists that each exhibitor be represented by more than one painting. The painter feels that we can in this way acquaint the public with his full personality and his artistic development. Before making the change we consulted the leading artists who have exhibited in Carnegie Institute internationals and the consensus was in favor of the new method."

The twenty-sixth international will open at Pittsburgh on October 13 and will close on December 4, after which arrangements have been made to show the European paintings at the Brooklyn Museum, New York, and at the California Palace of the Legion of Honor in San Francisco. The exhibition will be under the patronage of the Secretary of the Treasury and Richard Beatty Mellon.

There will be no jury of admission for Europe this year, as all the European paintings will be invited directly from the artists. In the United States, however, as in other years, the advisory committee will act also as a jury of admission for submitted paintings by American artists, meeting for this purpose in Pittsburgh and New York.

Guillaume Lerolle, the European representative of the exhibition, is being assisted in Italy by Ilario Neri and in Spain by Miss Margaret Palmer. Early in May Mr. Saint-Gaudens will visit artists in France and England and collect the European paintings.

## A Boston Idea

Judging by what the newspapers have said, Boston in its big exhibition of landscape architecture and sculpture held at Horticultural Hall jointly by the Boston Society of Sculptors, the Boston Society of Landscape Architects and the Massachusetts State Federation of Women's Clubs, has set an example that might well be followed by a dozen other American cities where public spirited men and women seek to promote the beauty of America.

Like an automobile show, the exhibition was open from 10 in the morning until 10 at night, and was free to the public. Many thousands of persons were attracted.

While necessarily the landscape architects had to be represented in their achievements by photographs, they provided naturalistic and charming settings for the sculpture, and showed how each of these arts complements the other. The effect of the exhibition will be felt in the years to come in the beautification of Massachusetts.

The *Transcript* saw especial significance in the fact that the women of the state promoted the show. It said:

"Our country is becoming vastly rich and affluent, planning great civic centers, splendid edifices for all manner of purposes. It has been customary since the beginning of civilization to incorporate into fine buildings the work of the artists so that the culture of the period may best be expressed.

"In the great plan of American building the women are playing an important part. They have initiative and courage and shape the sentiment of the country, but special constructive work has more usually been done by individual women while group work has been conspicuously weak.

"The idea of bringing naturalistic effects directly into the show, indicating just what may be done with sculpture and with able design, and how environs may be made more attractive, is excellent, and, to the general public illuminating."

The *Transcript* then turns to the problems of the sculptors, and says:

"The sculptor is probably the most handicapped of all the artists. If he is commissioned to do something for a building it is usually by way of more or less superficial ornamentation, not entering into the structure as it piles up and as an integral part as was the work of Greek and Romanesque stone workers.

"He comes onto the scene more often as solo artist, after everybody else has had a say and his work becomes a sort of super-bump on a log. When he becomes ambitious and uses great masses of clay and enlarges his motive to prodigious proportions, his production becomes, alas, all too often a fearful and permanent thing against which even the elements cannot prevail nor nature subdue."

## Oliver Dennett Grover Dead

Oliver Dennett Grover, N.A., well known Chicago painter, who had been president of the Chicago Society of Artists and the Art Institute Alumni Association, and who was a pupil of Frank Duveneck in Munich and Florence, died in Chicago on February 14, aged 65. A painter of both portraits and landscapes, he was prominent in the art life of Chicago for many years.



## A N. Y. Visit

THE ART DIGEST, to be honest with its readers, must print that which is significant on the subject of art from the newspapers and magazines. THE ART DIGEST is not academic, it is not modernist; it merely tries faithfully to present a "compendium of the art news and opinion of the world." Now, Mary L. Alexander, sculptor in the academic tradition and art critic of the Cincinnati *Enquirer*, recently visited New York, and, on returning to Cincinnati, wrote as follows in the *Enquirer*:

"After a few days spent in the galleries of New York, where one may see the latest productions of art from every country in the universe, one's ideas of the definition of modern art are somewhat confused, for the contemporary art of our day has many aspects. After seeing the international exhibition of modern art, assembled by the Société Anonyme at the Brooklyn Museum, which is a complete breaking away from natural representations of actual forms, I was brought suddenly to realize that modern art, as they understand it, is quite different from what I had believed it to be. But this modern art which they displayed is too universal and too serious and too thoughtful to be put aside without serious consideration.

"What I expected to find there was paintings or sculpture which had at least some relation to representative form; what I found were arrangements in lines and masses of two or three colors so as to form a sort of decorative picture. They are put together with all sorts of materials—metals, celluloid, glass, cloth, even jewels are used. They are not haphazard arrangements, but rather put together with artistry and absolute science; they are actually thought out mathematically and with, sometimes, perfect effect; the results are always singular and sometimes even beautiful.

"The points of view of the artists are extremely interesting. They say: 'Are not these sequences of rhythmical forms as beautiful as a landscape or paintings of a figure? They are not haphazard arrangements, but beauty in the mechanism of a clock, an engine or other forms created by man which have order and sequence? Why is there not as much art in these as there is in the organization of a landscape or even the human figure?'

"There is much talk in New York about the structural skeleton of two or three dimensions. The feeling of depth, of the volume of rhythmical masses, of extension of space and group sculpture or painting based on verticals or vertical axes about which lines and volumes are given balance in a three dimension painting, but I am afraid it left me hopelessly at sea.

"We understand that in New York this art is actually being purchased, and we are also informed that Archipenko has started a school in New York and that a New York art dealer has contracted to buy all the work that he produces in the next five years.

"In one of the reproductions accompanying this article a design in metal, by Archipenko, may be seen. This is carried out in different kinds of sheet metal; it is a metal expression of the female form. Bronze wire is the metal used to suggest the hair. Another singular expression is Pevsner's abstract portrait of Marcel Duchamp. [Both were reproduced in THE ART DIGEST.] This is made from sheets of celluloid and looks I was told, as a portrait should look that is

## Lowly Service



"Portrait of the Artist's Wife," by Jan Van Eyck (1385-1440).

This masterpiece by Jan Van Eyck attracted much attention at the great Flemish exhibition in London because of the romantic story connected with it. It is lent by the Musée Communal of Bruges, the artist's home town. It was discovered about a hundred years ago, when a burgher noticed it in the fish market, where a fish-wife was using the back of it on which to clean her fish. She lifted it one day to show a customer "the funny old woman" on the other side, and the burgher obtained it for a song.

made from that particular material. It is a work in which the material is emphasized and a portrait in that material could not have been done in any other way. In clay, which has no limitations, it would be quite different, but with the celluloid, the idea, rather than the form, is expressed.

"Now in painting they also express the idea rather than the form. In case they are painting Broadway they paint what they think as they walk along instead of what they see. In Walter Pach's arrangement of 'Flowers,' which is painted against a light-blue background, we understand perfectly the strange mood. It also has an exquisite quality. In Joseph Stella's 'Venus,' in which we feel the relationship of all life, we admire but do not understand as clearly. Here a lovely figure rises out of a shell; on either side two plant forms rise gracefully to a great height; they also have their roots in a shell. I suppose it represents all animated life—alike in all things except thought."

### Indiana Gets "The Art Jury"

"The Art Jury," a large group portrait of the four senior Indiana artists, Theodore C. Steele, Otto Stark, J. Ottis Adams and William Forsyth, painted by Wayman Adams, has been presented to the John Herron Art Institute, of Indianapolis, by popular subscription. The recent death of Mr. Steele, following close upon the death of Mr. Stark, impressed upon Indianapolis the importance of establishing a lasting memorial to these two artists and of doing honor to the two who remain as leaders in the art activities of Indiana.

## Old and New

Duncan Phillips in his Phillips Memorial Gallery, Washington, is holding a remarkable exhibition of works selected from his collection entitled "Sensibility and Simplification in Ancient Sculpture and Contemporary Painting."

"There is a very definite idea in the arrangement and selection of this exhibition," says Ada Rainey in the *Post*. "It emphasizes the close relationship between the best of ancient sculpture and the best of modern art. It is a big idea that Duncan Phillips is seeking to get over into the minds of the public, that there is no age or time considerations in art, no East and no West, only the large distinctions of the verities, the same everywhere—in Egypt, Paris and New York.

"The note of the whole exhibition is struck by an Egyptian stone head of a young noble of the eighteenth dynasty, behind which rises the monumental painting, 'The Voices of Many Waters,' by Augustus Vincent Tack. The painting is rich in blues, greens and browns which contrast strikingly with the sandstone of the head.

"The head is a rare treasure. It dates from the reign of Akhnaton, and is one of the finest pieces of Egyptian sculpture that has come down to us. It is not of the monumental period but of the intensely individual period of Akhnaton. It was in this brief, bright moment in ancient history when the worth of every human soul was recognized and art consequently became sensitive and subtle," as Duncan Phillips says, that this head was carved. It is as alive today as it was 3,000 years ago. It is sensitive, modern and vital."

Contrasting with the ancient sculptures and complementing them are paintings by Bonnard, Utrillo, Cezanne, Matisse, Seurat, Edward Bruce, Halpert, Twachtman and Prendergast and a group of water colors by John Marin, concerning which Miss Rainey says: "If you look for representative painting you will be doomed to disappointment. Look for design, harmonious colors, for mass, for strength, for blending lines, for the expression in emotional content, for response to nature and you will be stimulated to a new understanding of the possibilities of painting."

### Cincinnati Women Painters

"The break which is being made from the old school to the modern school in painting, where the decorative design or organization of a picture is paramount, is distinctly felt in the work of the Cincinnati women painters which is being shown now at the Traxel Galleries," writes Mary L. Alexander in the *Enquirer*.

"Straight from Paris, where Lillian Whitaker has been in touch with the heart throbs of advanced art, comes her 'Montbazou.' Don't pass it by because it seems queer; look at it and try to discover what it is that she conveys; see if you feel the volume of the solid forms; see if it creates in your consciousness a reaction similar to the one you experienced when looking at an Oriental design.

"Of greater decorative value is Bessie Hoover Wessel's 'Docks at Rockport,' where she obtains a most charming ensemble by her technical method of division and juxtaposition of color. There is an order and sequence about it that dignifies."

## Chicago Gets Beautiful Chinese Stele



*Crowning motive of the back of Chinese Buddhist stele. 551 A. D.*

On the 8th day of September, in the year 551 A. D., a group of citizens in the Chinese province of Shansi, in a community on the Fen River, held a ceremony and a feast in celebration of the dedication of an unusually tall stele which they had caused to be sculptured to the glory of the Buddhist faith. This stele was twice the height of the ordinary stele, being 11 feet, 1½ inches above the base, or 11 feet in all, and it was a very beautiful work of art. In the lower part of it was carved the names of those who had provided the money, and made the dedication possible. Just the other day, this stone shaft had a new dedication, when it was placed in the Art Institute of Chicago, and a new list of donors has been recorded—not on the monument but in the archives of the museum—a list of those who helped pay for the stele, which had become an article of commerce, and obtain it for the aesthetic pleasure of the people of Chicago.

There are many carvings in high relief of Buddhist scenes on the face of the stele, and on the reverse, as the style was, many other carvings incised deep into the stone.

By courtesy of the Art Institute, the top of the stele is reproduced herewith,—its back, because, singularly enough, the rear is more beautiful than the front. The dragon motive—a relic of China's superior old religion, Taoism, which Buddhism from India could not take away—will be recognized, the symbolical beasts arching their backs so as to form a beautiful crown for the stele.

"In the niche,"—to quote from the Art Institute's *Bulletin*,—"are three Buddhas seated in front of pointed nimbuses. They are all alike,—arms folded, their draperies covering the hands, and crudely carved. Two trees are growing from the top of this niche, and the ends of the dragons' tails are twisted about them. The trees prepare us for a charming little sylvan scene in the panel just beneath. Here we find a representation of what appears to be a walled garden with regularly planted trees and two priests, who have thrown their prayercloths over the branches and are preparing to ring two bells suspended from the trees."

There are other Chinese stelae in American museums, but none so tall as Chicago's example.

### Wants Its Art Back

The Société Académique de Saint-Quentin, says *Le Temps*, has asked the League of Nations, with the support of M. Gabriel Hanotaux and through the medium of the French delegates at Geneva, that Germany restore the works of art which she took from Saint-Quentin during the war.

"Several of these works were taken from the Musée Lecuyer: Roman sculptures of Vermand and the tombstone of Estournel de Vendhuile. Among the other objects are the monumental clock of the gunners, a black marble dedicated to Vulcan, taken from the basilica, the stained-glass windows of the 'Exodus,' two statues from the 'Door of the Lovers,' and seven sculptured panels from the city hall."

### A Henner Museum

The French authorities have consented to the establishment of a museum for the works of the Alsatian painter Henner, made possible through gifts by Madame Henner. It will be under private control, though supervised by the state.

Warning is given that the Henner museum must not be regarded as a precedent, says the *Christian Science Monitor*, for if private museums were multiplied they might come into competition with the great national museums and make it harder to keep the latter truly representative. Henner is held to be an exceptional artist, however, and it is expected that his museum will be regarded as a Paris palladium for Alsatian art.

## Eulogy

The annual report of the Toledo Museum of Art for 1926, after calling attention to the remarkable growth of the museum's collections, its activities and the interest manifested in them, which resulted in a total attendance for the year of 147,892, of whom 56,042 were children, said:

"But with all our financial, physical and educational growth, we have also suffered a tremendous and irreparable loss in the death of our director, George W. Stevens, who had guided the destinies of this institution for nearly a quarter of a century.

"When Mr. Stevens became director of the Toledo Museum he took charge of an institution which had no funds, no collections and no home. Toledo was a small city. Its citizens, with a very few exceptions, had no knowledge of art and no interest in art. But Mr. Stevens had a new idea and a great ideal.

"With keen insight he saw clearly the social, the civic and the aesthetic needs of our time. . . . He had a free and bold conception of art, of its powers and its possibilities. He saw it as the force which could lead us out of the bondage of the commonplace; he saw it as the panacea for the great unrest; he saw it as the vital necessity for the symmetry of life; he saw it as the solution to industrial advancement and commercial supremacy; he saw disclosed in the works of the master painters and sculptors the fundamental principles of art, and he knew that these same principles could be applied to all things made by man just as surely and just as successfully as the laws of science.

"Mr. Stevens had a great ideal, an ideal of a museum of usefulness and helpfulness. He held that a museum of art was as essential to the growth of a city as railways, factories and harbors. He felt that it had a mission to perform. That mission he clearly visioned as the education of all of the people of the community in art and its application to their lives. . . .

"The way toward the achievement of this ideal was but a matter of experimentation. For twenty years he maintained a laboratory of human research, testing and trying, accepting and rejecting, means to reach the great end. With group after group he proved his theories, until they stood as theory no longer, but became educational truths, and these truths in turn became axioms in the museum field. He made of the Toledo Museum an experimental proving ground for art education. There was no leader who had gone before him. There was no guidance to be found in the past. Success alone was the proof. But so sound was the theory and so scholarly the method that Mr. Stevens' findings were soon accepted unquestioningly, and the museums of two continents follow his leadership.

"And yet this leadership was not his alone. The honor belongs to two men—our founder and our director. We cannot speak of one without including the other. Edward Drummond Libbey, too, saw the splendid vision. A skilled connoisseur, he knew the best of the world's art, and he understood this great and beneficent force, the willing servant of man. Together they cherished the great idea and the great ideal. . . . These proofs stand today as the most enduring evidences of the life work of two men—the one who dared to dream, the other whose faith and justified belief endowed that dream belong all hazard of the future."



## Art Criticism

Some of the American art critics are turning to self analysis and are criticizing criticism. Says Robert W. Friedel in the *Syracuse Herald*:

"Newspapers, by established tradition, keep the public intelligently informed about many matters besides the passing interests of everyday life. . . . While they print a good deal about the foolish doings of foolish people, things we forget in a couple of days, they also give a due amount of space to the consideration of such things as music, art, literature and drama, in which normal people are always interested, and about which there are continually changing viewpoints and fresh opinions.

"For this purpose they employ a race of men, commonly called critics, who by their specialized training are competent to write such news as authorities. These critics do a good deal to foster interest in the creative arts, as well as mold public opinion. A critic is simply a person who goes into his subject a little deeper than the ordinary person. He becomes a little more fastidious and discriminating; he is the representative of the customers of creative artists; he is the potential salesman for artistic creations, because artists in order to live and create must have patrons.

"If a critic's opinion is worth anything he must not only know what he is talking about, but he must be honest, both with the public and with artists. It is not always easy for a newspaper critic to be indulgent, and therefore kind, to say nothing of being honest, with both the public and artists. The general public, taken as individuals, is notoriously unfitted for forming independent and intelligent judgments on art for themselves, yet in the long run all works of art are finally and unerringly judged by collective public opinion.

"Artists often have a rather illogical attitude of mind concerning their work both as regards the public and the critics. Whistler's arguments on the subject, completely satisfying to him, were perfectly logical and true as far as they went, but they only went half way. He argued only from the artist's point of view. He ignored the art patron's point of view entirely. . . . Opposed to Whistler, might be named a man like William Morris, who, although he had little respect for public opinion, not only spent his life in creative effort, but thought and taught for years that everyone should be an artist, and that everything touched by the hand of man should be touched with the hand of art and artists.

"If the attitude of Morris toward critics were that of the average artist, the work of critics might be much more valuable for the public than it is. But with much less reason, and sometimes no reason at all, the attitude of the average artist towards criticism is that of Whistler. . . . And the average critic, until recently, unwilling to hurt the feelings of well intentioned artists, has often forborne his privilege of saying what he thinks by veiling his opinions in double-faced language, which might mean one thing or another, depending upon whether his criticisms were read by the artist or the patrons of art.

"A reading of well thought out opinions of present day critics . . . shows that criticism of most art is far more outspoken than it ever was. . . . Comments like these are frequent:

"Modern art seems tired and worn out. Artists have nothing to say, at least nothing new. They are narrow minded. Many of

## XIVth Century Triptych for St. Louis



*Triptych by Giovanni da Milano.*

The City Art Museum of St. Louis has acquired its first example of fourteenth century painting, the work being a small triptych by Giovanni da Milano, painted about 1350, representing the Madonna and Child with groups of saints and angels. It is a product of the transition from Byzantine to Renaissance art. The museum's *Bulletin* says:

"Its relationship with Byzantine art is proclaimed in the rich brilliance of embossed gold backgrounds, the exquisite calligraphic treatment of the figures, and lingering traces of hieratic stiffness, especially in the drawing of the Madonna and Child. But side by side with these archaisms, there are signs of the spiritual and artistic awakening. The face of the Madonna no longer wears the conventional and melancholy expression of the mediaeval church,

but is now suffused with tenderness and devotion, though the head retains the stiff and awkward pose inherited from Byzantine sources. Faces are becoming sharply individualized, and carefully rendered folds of drapery show unmistakably the effects of close observation, presaging in their crisp lines the intricacies of Gothicism.

"Another detail, all the more surprising in a formal composition that would be most likely to follow conventional lines, is the insistence upon perspective, as though the artist, having mastered a novel phase of expression, delighted to employ it. The result is that only the tops of the heads and halos of the more distant figures of the little companies of saints are visible, just as they would be in nature, whereas the old method would have ranged them one above the other to occupy the entire space of the panels."

them have no intelligent interest in any artistic work but their own. They know nothing whatever of the past or present correlated to painting. They lack almost entirely one of the most essential mental elements of an artist, good taste."

### Jerash Head of Christ

The so-called Jerash head of Christ, which experts agree was "made over" by the early Christians from an ancient statue of Zeus or of Asklepios, and which was reproduced in the 1st November number of *THE ART DIGEST*, has been lent by the government of the Trans-Jordan to the British Museum for a year, where antiquarians will try to solve its mystery. The alterations, it is thought, were made in the second or third centuries after Christ.

"It seems probable," writes the archaeologist John Garstang in the *London Times*, "that the Christian community of Jerash really set up this head, after modification, as corresponding to their own conception.

If so, was this conception an ideal or was it based upon a local memory or tradition? The answer cannot be given yet, until experts agree upon the date and nature of the original sculpture and of the retouchings."

### An Overseas Transaction

Speaking of traffic in fakes, say the *Boston Transcript*, this incident is related: Lord X bought from a dealer in London twelve Chippendale chairs for £2600. He discovered presently that only one of the dozen was genuine. He demanded his money back under threat of lawsuit. The dealer agreed not only to take the chairs back but to give him £2850 for them, a neat profit for his lordship. Mark the sequel. The artful dealer then cabled to the United States that he had purchased twelve Chippendale chairs from Lord X of Blankety Blank Castle and held his receipt. Would receiver of telegram like to secure them for £3000? The reply came: "My London agent has been instructed to pay £3000."

## "The Ten" Again Captivate Philadelphia



"The Conflict," by Constance Cochrane.

"The Ten Philadelphia Painters," judging by the accounts in the Philadelphia papers, have won an endearing place in the hearts of art lovers there, a position fortified with each succeeding annual exhibition, the eighth of which has just been held at the Arts Club. The group is composed of women artists, who all lived in Philadelphia when they came together but several of whom have since migrated to New York.

"It is a peculiarly pleasant group of paintings to visit," wrote C. H. Bonte in the *Inquirer*, "chiefly, it will be found, because there is so much variety in style and subject. In a way, each artist is a specialist in some theme, but, like true mediaevalists, each does not hesitate to enter occasionally some other field."

Constance Cochrane won praise because of her vigorous marines, a branch of art

usually considered masculine; Fern I. Coppedge because of her snow pictures, and M. Elizabeth Price because of what Francis J. Zeigler in the *Record* called her "frankly decorative compositions." Dorothy Grafty in the *Public Ledger* praised Nancy Ferguson's crowd patterns, which she finds have gained in depth and mood, and analyzed Theresa Bernstein's art as in a "weird minor key, a strain of almost suffering threading her compositions and inherent in her color." She found the "grandeur of the West" in Mary Russell Ferrell Colton's work and liked the Bruges subjects of Lucile Howard. The still life groups of Cora Brooks she found "scintillating with color," and the Italian landscapes of Helen K. McCarthy and Isabel Branson Cartwright thrilling with sunshine and fertility. Sculpture, chiefly bronzes, by Beatrice Fenton, completed the show.

### A Surfeit of Art

Chicago's very ample public sculpture fund has given the New York *Evening Post* opportunity for a "funny" editorial. It says:

"Twenty-four years ago Benjamin F. Ferguson, distressed over the lack of sculpture in Chicago, left \$1,000,000 to purchase memorial statuary for the city. The fund is gathering momentum through accruing interest and the trustees are diligently fulfilling their duty. The public squares already have their quotas, and the citizens are beginning to protest that if some space is not left in the public parks for trees, grass and shrubbery, the parks will assume the appearance of cemeteries. As the deceased miller made no provision for buying sites, the city will either have to build more parks, with real estate soaring, or leave the statuary in the boxes—a terrible alternative for a people who adore art as the Chicagoans do.

"The predicament, distressing as it is, makes Chicago more glorious than Athens

and grander than Rome; it is the only city in the world, in any age, that really got fed up on art."

### Deering's Art Bequest

The will of Charles Deering, multi-millionaire harvesting machine manufacturer, suggests that his art collection, estimated to be worth from \$1,000,000 to \$5,000,000, be given either to the Metropolitan Museum or the New York Public Library, but leaves its positive disposition to his two daughters, Mrs. Chauncey McCormick of Chicago and Mrs. R. E. Danielson of Groton, Mass. The collection is rich in prints, etchings and lithographs.

### A Critic in Error

In its résumé of the reviews of the annual exhibition of the Brooklyn Society of Etchers, THE ART DIGEST quoted a critic as saying that this was America's oldest organization of etchers. The critic erred, for that distinction belongs to the Chicago Society of Etchers, formed in 1910.

## By Gauguin

"Thousands of tourists—butter and egg magnates and families, school-teachers, society personages and artists, who filled to the garrets the many summer hotels that are strung along the coast of Brittany in France—made the Inn of Marie Henry in the village of Pouldu their Mecca last summer because of the discovery of two important frescoes by Paul Gauguin," says the *New York Herald* of Paris. "They had passed, many times, the humble Buvette de la Plage in their limousines, without more than a glance of commiseration, so poor was its aspect. Only Brittany peasants and fishermen in their faded cottons and wooden sabots stopped at the Inn, and it was unknown to most people that this very house had been the home of Paul Gauguin in his days of struggle for recognition.

"One day an American painter marched up the dusty road and stopped at the Inn. It was hot and he was thirsty. There was no other hotel or café in sight. So he stopped, and sat in the dingy dining-room, drinking his cool aperitif at the oilcloth covered table. He noticed in one corner of the room that the wall paper was torn, and beneath showed a bit of painting, of sheer beauty, which aroused his admiration and curiosity. The patronne had hobbled back to her kitchen, and her pretty daughter was gossiping in the doorway with a Breton youth. The painter tiptoed over and tore more of the paper off the wall. More of the painting beneath was revealed. More beautiful—more masterly.

"He forgot himself, and when the patronne returned to collect her sous for his drink, the wall paper that had covered the painting was lying on the floor and a glorious fresco replaced its time stained ugliness. Madame was annoyed with the young stranger, and asked him to pay for the destruction of her nice flowered wall-paper. He offered not only to do this, but to buy the entire wall from her at the same time.

"The dubious patronne was convinced after some persuasion to sell the wall, which she did, and it was transported to Paris. This fresco, painted by Paul Gauguin, which had been hidden for about forty years by many layers of wall paper, was pronounced by art authorities in Paris to be one of the masterpieces of modern painting. This is the only fresco this artist ever painted, aside from the decoration showing a large duck which was found on the same wall.

"The painting represents the French martyr Joan of Arc, and is the only painting of this modern master in which he expresses such intense spiritual and religious emotion. It has that rare quality and charm that distinguish the finest examples of primitive art.

"The fresco is attracting many art connoisseurs to Paris, where it is privately exhibited, and it is hoped that both the Joan of Arc and the decoration will be shown later in America."

### American Art, 1700-1927

American painting from 1700 to 1927 is represented in a special exhibition at the Worcester Art Museum, says the Boston *Transcript*. In the same room with works by Smibert, Stuart and Sully are paintings by Sterne, Davies, Bellows and Kent. Even Bierstadt and the Hudson River School are represented.



## Sculpture of 1240 A. D. Found in Renovating Mainz Cathedral

*"Figure Rising Up from the Dead."*

The renovating of the cathedral of Mainz has led to two finds of the greatest importance in the history of art. There have been found two fragments of sculpture dating to the first half of the XIIIth. century, the first a bearded face of an apostle or a prophet and the second a relief figure of a man rising from the dead. These have been discovered with many other parts in the foundations of the choir, which dates from the XVIIth. century.

The rising figure belongs to a relief cycle picturing the "Last Judgment." Of this relief three smaller fragments already were known. The cycle decorated in a frieze-like manner the upper end of the roof facade.

All over Europe old works of art are coming to life as churches are renovated. Several instances have taken place in England, as already told in THE ART DIGEST's excerpts from London papers.

*"Head of Apostle." About 1240 A. D.*

## Looking In

Baltimore scorns Philadelphia's big art exhibition. "H. K. F." of the *Sun* made the trip and wrote as follows:

"The best thing about the one hundred and twenty-second annual exhibition of the Pennsylvania Academy is the building that houses the paintings, or, rather, the atmosphere of the building. However venerable and musty it may be, one feels somehow that the right spirit is in the air and that both Liberalism and Learning can walk its corridors with heads held up brightly.

"The display is dull enough. Here and there are individual little compositions—yes, they are mostly little—but too few to offset the impression left by the welter of mediocrity around them. It is just another academy, a little more withered than usual, if that is possible. The old firm is with us again and with all the attendant stage props.

"Here, ladies and gentlemen," as the guide might say, 'are the pretty snow scenes, not only one or two of them, as in previous years, but actually two or three to a gallery. A great and extraordinary extension in this line this year, ladies and gentlemen.

"In 1926 only ten square feet of snow for the price of admission; in 1927, forty-two and a half square feet, or even more, all for 25 cents, not including the catalogue.

"Keep your eyes on the snowflakes, ladies and gentlemen. It's all free of charge. See them on the roads, smokestacks, gardens, cows, dogs; see how pretty they make the trees . . . all just as nicely pasted

on as you would get in any Christmas card.

"And water, too! Almost two waterfalls to a gallery, some green, some blue, some green-blue, but all with real live foam just as good as in a photograph, almost better than a photograph, ladies and gentlemen—don't touch it or you'll get wet—better, bigger, dearer."

Then "H. K. F." turns to the portraits. "They are of the usual kind, and many of them, unfortunately, a good deal worse than usual. Pleasant and perhaps lovable characters have been transmuted into ancestral portraits and deities with stiff necks. Lovely women stare from their canvases with cold or mechanically vivacious eyes, drooping on their chairs or posturing like marionettes, devoid of the spark of life the painter was unable to breathe into them. . . .

"It seems incredible that art in Philadelphia, a city famous for its traditions and enlightenment, should be so represented in the one hundred and twenty-second year of the academy. Apparently the fault lies with the jury. They may have passed Luks' 'Portrait' and Dorothy Weir's 'Portrait of a Young Girl' and Comin's 'Daughter of the House' and Jacob Smith's 'Arrangement,' all stimulating works, but apart from these and a few others nothing of importance has been hung.

"Philadelphia has every reason to be proud of its school of fine arts and the students should be glad of the opportunity to see the exhibition. They can learn here in the shortest possible space of time what to shun."

## New Kansas City Galleries

The Yunt Galleries, conducted in Kansas City by S. McClellan Yunt and his sister, Katharine Yunt, have opened, in the Kansas City Athletic Club, new quarters which the *Journal* describes as having "metropolitan distinction." Fifty representative American paintings comprised the first exhibition, together with tapestries, prints and objets d'art. Until two years ago the Yunts had galleries in Oklahoma City.

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## New York Season

The forty-second annual exhibition of the Architectural League at Grand Central Palace, New York, returned, as the *Sun* pointed out, to the Nijni-Novgorod idea of a fair, and became a bewildering hodge-podge of architecture and the allied arts covering three floors of the vast building. And the crowds came back. They had neglected previous well-ordered exhibitions. But after all, says the *Sun*, "it is impossible to come away without an awed sense of the mighty achievements of our builders. Call it art or call it engineering, or call it anything you like, the fact remains that what has been done is stupendous and equal to anything made by man in history."

And the above is just about all the critics had to offer. They were impressed, and they wrote much, but they were confused. They rebelled at this confusion. The *Brooklyn Eagle* called the show a "vast and heterogeneous caravanserai," and thought the relationship of widely interpreted interior decoration, furniture, batiks and embroideries with architecture was "strained." The *World* complained that everything was shown from "bathtubs to memorials," and called the display "badly selected, incongruous and pretentious."

But the one significant thing was—color. Architects, dealing with mighty towers of steel and concrete, are turning to the colors of ancient times, and there is a growing idea to convert the grey drabness of American cities into the brilliant color that must have belonged to Athens, where marble was painted, and to the Egyptian Thebes, which must have been dazzling with its symphonies of color.

The models of the polychrome pediments of the Philadelphia Museum made a rallying point at the exhibition, and reminded the public that the famous pediments of the Parthenon were painted—even to the eyes of Zeus.

This idea of color was "jazz" to the staid *Boston Transcript*, which pilgrimaged down to see the show. The writer said:

"The buildings of the future will be 'jazz buildings,' jutting in huge masses of color into the smoky heavens, emitting a glorious radiance, filling the city in the daytime with much of the brilliance which now transcends it at night. Colored buildings will tower in their polychromatic way, starting the man in the street with their blues and their reds and their golds. From vantage points figures of mythological men and women, imaginative creations of the artists, will hang precariously, looking down in contempt upon the drab and weary humans crowding the avenues below. This seems a certainty, for color is the predominant feature of the exposition I have just visited. Not yet the brightest reds, the Erineest greens, the royalest purples, nor the gaudiest oranges flash from the models shown. The colors are somewhat pale, as if hesitating about their fitness. A minor harmony predicting the major symphony of color yet to come!"

\* \* \*

The women of America and England, separated by the Atlantic, held simultaneous exhibitions, and the male critics of New York and London acted in just about the same way. Do women deserve it?

The 72nd annual exhibition of the Society of Women Artists, at the Royal Institute,

led the critic of the London *Times* to say:

"Speaking generally, the characteristic defect of women's artistic work, when it avoids violence on the one hand and sentimentality on the other, is lack of determination in the sense of choosing one out of the many possible ways of doing a thing and sticking to it. Granting this, which produces an effort of 'all-overishness'—as if there were so many nice people that you could not say which were the nicer—the present exhibition is very pleasant."

At the same time the New York *World* critic, having seen the 36th annual exhibition of the Association of Women Painters and Sculptors at the American Fine Arts Building, was saying that this organization "selects its members and utilizes the publicity device of prize awards with a kind of gentle ladylike imitation of the National Academy. I have always contended that the segregation of the sexes in art constituted on the part of the ladies an apologetic plea for gallantry which could not redeem weakness in painting or sculpture and is not demanded by strength."

Ralph Flint of the *Christian Science Monitor* was very, very nice, but he too had the male attitude: "The effect of this concourse of feministic art is decidedly gay and fetching. It still seems the order of a woman's art to hover close to pretty and pleasing subject matter, with only here and there a stern inquiry into the beauty that lies hidden in the seemingly unprepossessing corners of this world; but I venture to believe that this 1927 demonstration of the American women painters and sculptors is something to be glad about, if only in comparison with what such exhibitions must have been like a generation or so ago."

The women critics gave *THE ART DIGEST* no significant material. They simply picked out individual artists and praised 'em, and praised 'em, and praised 'em.

\* \* \*

Though he has been before the public only four years, Edward Hopper, says the *Brooklyn Eagle* critic, "is probably the most successful interpreter of the American scene, and by successful I mean the degree to which he succeeds in getting the essence of his subject." The critics devoted much space to Mr. Hopper's exhibition at the Rehn Galleries.

"An observation about painting credited to him sums up his attitude towards his

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work," says the *Eagle*. "When some one expatiated upon the magnificent composition which a certain angle of the Flatiron Building afforded, the response was: 'Anything is good enough for a composition'—a belief adhered to in every picture of his which I have seen. For subject matter he goes straight to the life about him wherever he happens to be. So a collection of his pictures consists of city street scenes, rooftops, frame houses in village back streets, trawlers and locomotives and what one might call portrait studies of individual houses. Houses have a personality for him—he doesn't paint them because they are picturesque or architecturally perfect, but because of some human emotional quality they possess plus an interesting shape which they have essentially or into which sharp shadows resolve them. Hopper was the first American painter to make a thing of beauty out of a mansard-roof house."

The above was the attitude of all the critics, with one exception, and the *World* went a step further and tacked a moral onto Mr. Hopper's success.

"The success of Edward Hopper during the past few years has been the delight of those optimists who believe in the present and the future of American painting, for Mr. Hopper has not permitted the storms of fashion to budge him one inch from his own exceptionally personal outlook on the world. While others flocked to the banners carried by some renowned French contemporary, Mr. Hopper remained irrevocably native.

"Now that the trend among the younger American artists is to strike some individual and native note the feat of being true to himself is not so difficult, but when all the sheep flocked en masse to follow Cezanne, Matisse, Picasso, Pascin or whoever it might be, Mr. Hopper was looked down upon as a rank conservative who was deaf to the tremendous din made by the band wagons of the modernists. The storm passed over, the imitators began to drop away and it was discovered that it was just as dryly scholastic to copy the modern Frenchman as it is to copy an ancient Dutchman."

The "one exception" was the *Herald Tribune* critic, who called Mr. Hopper "unnecessarily explicit and sadly drab."

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A comprehensive exhibition of John Sloan's paintings at the Kraushaar Galleries gave the critics a chance to pay tribute to that sincere and poignant artist, but nearly all of them minimized the importance of his work in the Southwest and considered his true artistic habitat to be New York. The *Post* said:

"The raciness, the vigor, the directness, often touched unexpectedly with a flash of romance, the movement and vitality are all American. It is not only that he gives us types of the seething conglomeration that is our city, but he sees them as an American would and adds no extraneous sentimentality to their diversity of racial strains. They are Americans, one and all, living at the ter-

rific speed that this artist knows how to depict. His swift tempo gives them almost a febrile animation, at times, and again he presents a simplicity and serenity of theme such as 'Young Girl Dressing,' with the beautiful painting of the white folds across her lap held firmly against the white of the bed on which she sits and the flesh tones of her slender young body."

The *World* says that "no one has done more than Mr. Sloan to forward the cause of the independent artist, and to stand for the right of every individual to make his own comment on life as he sees it. The reason for his eminence in this respect lies in the same quality that makes his art valuable, his unbounded interest in and curiosity about life, and his broad, humorous and sympathetic attitude toward his fellow mortals."

\*\*\*

Every critic praised the poetic and unobtrusive art of the American painter, Bernard Karfiol, at the Brummer Galleries. "It is reassuring," says the *World*, "to find, in the helter-skelter of cross currents and divergent purposes that keeps the world of the modernists in a perpetual turmoil, an artist who is consistently developing his own gift and who is apparently incapable of being either stampeded, bullied or enticed away from it. Mr. Karfiol has already, in former exhibitions, sounded a definite note of his own, and the present occasion serves to bring out more clearly the deep self-possession that underlies his rare sensitiveness to impression. Sensibility, indispensable as it is in an artist, counts for comparatively little if it is not based on unshakable ownership of oneself such as this.

The Brooklyn *Eagle* sees in his figures the best expression of Mr. Karfiol's "tenderness and spirituality." The *Sun* disposes of the painter's evident difficulty in painting feet by saying "Karfiol's people are not used to touching earth." The *Times* says: "Whether it be a reclining nude, two girls drying their slender bodies after a swim or a little house perched crown-like on the peak of a swimming island, Karfiol stresses their immutable beauty."

### Mestrovic's Indians

A letter from Zagreb, Yugoslavia, to the Chicago *Daily News*, written by A. R. Decker, tells of the work which Ivan Mestrovic is doing on the two gigantic statues of Indian warriors for the Van Buren street entrance to Grant Park, Chicago. This is a commission from the Benjamin Ferguson fund, a bequest for the beautification of Chicago through statuary.

In one piece an Indian warrior draws his bow, in the other his weapon is a tomahawk. The first is already completed, ready for casting in bronze. "His friends," writes Mr. Decker, "who have watched the figures grow under his magic hands, tell me the groups equal, if they do not exceed, in beauty all the masterpieces he has created.

"Still young and a very fast worker, Mestrovic is expected to leave behind him a series of art treasures sufficient to rival Michelangelo. He does not employ anything except his tools in his work. Some say he does not even make a preliminary design, but attacks the raw stone as though he would mold it with his bare hands. His idea of expression is very simple, and profound. Yugoslavs are very proud of their sculptor."

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# THE GREAT CALENDAR OF AMERICAN EXHIBITIONS

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## Montgomery, Ala.

**ALABAMA WOMAN'S COLLEGE**—  
To March 15—Water colors, C. Biesel, Fred Biesel, Frances Strain

## Los Angeles, Cal.

**LOS ANGELES MUSEUM**—  
March—International exhibition, Print Makers Society of California; paintings, Thomas Eakins; Valeri DeMari; Petrella de Bologni; Preston Harrison collection modern French art.

April—Annual exhibition, painters and sculptors; "The Twenty," modern Europeans; sculpture, Cristadore, Porter, Scarpitta.  
May—Etchings from Spain; Persian pottery; 3d annual bookplate international.

**AINSLIE GALLERIES (BARKER BROS.)**—  
March—Colin Campbell Cooper; Contemporary Californians.

April—Jack Frost.  
May—Orrin White.

**BILTMORE SALON**—  
March 7-26—Jack Wilkinson Smith.  
March 28-April 16—Clyde Forsythe.  
April 18-May 7—Aaron Kilpatrick.  
May 9-28—Barse Miller.

**CANNELL AND CHAFFIN**—  
March—Water colors, Marion Kavanagh Wachtel; paintings, Orrin White.  
April—Paintings, Hovsep Pushman.

## Oakland, Cal.

**OAKLAND ART GALLERY**—  
March—Paintings, "Society of Six."  
April—Paintings, Zubiaurre brothers.  
May—Macdonald Wright; Russell.  
June—Walrich pottery.  
July—Paintings, Paul A. Schmitt, Vernon Jay Morse, Charles H. Shockley.

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## Pasadena, Cal.

**PASADENA ART INSTITUTE**—  
March—John Hubbard Rich; David Tausky, J. Stephen Ward.

April—Louise Hovey Sharp, Franz Bischoff, Evelyn Nann Miller, Adam Emory Albright, Marie Kendall.  
May—Joseph Birren, C. H. Benjamin, John Christopher Smith.

**GRACE NICHOLSON'S GALLERIES**—  
March—Zarh Pritchard; Chinese and Persian art.

April 15-30—Goodspeed collection, old maps.  
May—Tibetan collection; Chinese fan paintings.

## San Diego, Cal.

**FINE ARTS GALLERY**—  
March—Mrs. Jesse C. Locke memorial; Spanish and American etchings from Keppel's.  
March—Spanish and American etchings.  
April—Woodcut designs, Gordon Craig; oriental rugs; stage decorations.  
April—Oriental art; wood cuts, Gordon Craig; stage decorations.  
May—Oriental rugs; paintings, Henrietta Shore.

## San Francisco, Cal.

**CALIFORNIA PALACE, LEGION OF HONOR**—  
March—Persian exhibition.  
April—Paintings, Eugen Neuhaus.

**PAUL ELDER & CO.**—  
March 14-26—Photographs, Arnold Genthe.

**GUMP GALLERIES**—  
March 7-19—Water colors, Gunnar Widforss.  
March 14-26—Paintings, Zubiaurre brothers.

## Denver, Col.

**DENVER ART MUSEUM**—  
March—Archipenko sculpture; Japanese prints; coinage.

## Hartford, Conn.

**WADSWORTH ATHENEUM**—  
March—Mayang figures, Javanese batika.

**CURTIS H. MOYER**—  
April 9-24—Pastel drawings of the Alhambra by Louis Orr.

## Washington, D. C.

**U. S. NATIONAL MUSEUM**—  
Feb. 28-March 26—Drypoints and lithographs, Chauncey F. Ryder.  
March 28-April 23—Etchings, Lee Sturgis.  
April 25-May 21—Lithographs, Bolton Brown.

**GORDON DUNTHORNE**—  
March—Overmantels, Cory Kilert; etchings, Wm. Walcott Malcolm Osborne; water colors, Childe Hassam.  
April—Etchings and lithographs, Joseph Pennell; water colors, Paul Gustin.

**VEERHOFF GALLERIES**—  
March 21-April 2—Etchings and water colors of birds, Charles E. Heil.

## Jacksonville, Fla.

**FINE ARTS' SOCIETY**—  
April 1-8—Exhibition, Southern States Art League.

## Gainesville, Fla.

**ASSOCIATION OF FINE ARTS**—  
March 13-28—Exhibit, Southern States Art League.

## Orlando, Fla.

**ORLANDO ART ASSOCIATION**—  
March—Exhibit, Southern States Art League.

## Savannah, Ga.

**TELFAIR ACADEMY, ARTS AND SCIENCES**—  
March 1-21—Paintings by five artists (A. F. of A.).  
April—Savannah Art Club.

## Chicago, Ill.

**ART INSTITUTE OF CHICAGO**—  
March 15-April 17—Exhibition, auspices Arts Club of Chicago; 150 paintings from European section Carnegie International; paintings, Giovanni Romagnoli; New Mexico Painters; sculpture, Paul Manship.  
April 28-May 30—Arts Club of Chicago; Chicago Camera Club; 7th international water color exhibition; George H. Macrum.  
June 7-21—Work of School of the Art Institute.  
June 25-Aug. 1—Chicago Architectural Exhibition League.  
July 15-Sept. 15—Exhibitions, H. Leon Roecker, Frederick Tellander, J. Jeffrey Grant, E. T. Grigware.

**ARTS CLUB OF CHICAGO**—  
March 4-16—"50 Prints of the Year."  
March 15-April 17—Walt Kuhn.  
April 28-May 30—Redon.

**CHICAGO GALLERIES ASSOCIATION**—  
Feb. 24-March 10—Anna Lee Stacy, John F. Stacy, Maynard Dixon.  
March 15-April 2—Charles Dahlgreen, Frank

V. Dudley; Thomas Hall water colors.  
April 5-23—Modernist Art, Josephine Reichmann, Agnes Potter Van Ryn.

May 1-June 1—Semi-annual exhibition by artist members (\$7,700 in awards).

**CHESTER H. JOHNSON GALLERIES**—  
March—Paintings by Sclia Bahne; sculpture by Chana Orloff.

**GAULOIS GALLERIES**—  
Feb. 15-March 10—International exhibition of modern art.

**BRYDEN GALLERIES**—  
To March 10—Exhibit, All-Illinois Society.

**HAMILTON PARK CLUB HOUSE**—  
March—Exhibition, Chicago Society of Artists.

## Decatur, Ill.

**DECATUR ART INSTITUTE**—  
March—Women Painters and Sculptors Soc.  
April—Group from Newhouse Galleries.

## Springfield, Ill.

**SPRINGFIELD ART ASSOCIATION**—  
March—Stained glass by Charles Connick.  
April—Adams, Garber, Higgins, Scudder.

## Fort Wayne, Ind.

**FORT WAYNE MUSEUM**—  
March—Water colors, Ohio artists.  
April—Paintings by Richmond, Ind., artists.  
May—Adams, Garber, Higgins, Scudder.  
June—Fort Wayne Art School exhibit.

## Indianapolis, Ind.

**JOHN HERRON ART INSTITUTE**—  
March—Indiana Artists and Craftsmen; "Fifty Prints of the Year."  
Apr.—Ritschel; Bohm; French drawings, litho's.

**THE H. LIEBER CO.**—  
March 7-19—Paintings, R. L. Selfridge.  
March 21-31—Exhibition of etchings.

**PETTIS GALLERY**—  
Feb. 28-March 12—Edward Sitzman.  
March 14-26—Francis Brown.

**FINE ARTS STUDIO**—  
March 14-26—Hoosier Women in Art and Hoosier Women's Book Fair.

## Wichita, Kan.

**WICHITA ART ASSOCIATION**—  
March—Print Makers Society of Cal.  
April—Cornelius and Jessie Arms Botke.

## New Orleans, La.

**ISAAC DELGADO MUSEUM**—  
March—26th ann'l show, Art Ass'n of N. O.  
May—Exhibition, Southern States Art League.

**ARTS AND CRAFTS CLUB**—  
March 6-26—Etchings, Kissel.

March 27-April 16—The Zoracha.  
April 17-May 7—Maurice Braun.  
May 8-28—Exhibition, Benjamin prize.  
May 29-June 18—Exhibition by members.

## Portland, Me.

**SWEAT MEMORIAL MUSEUM**—  
March—Annual Photographic Salon.  
April—Annual exhibition, oils, water colors, pastels.

## Baltimore, Md.

**BALTIMORE MUSEUM OF ART**—  
March 8-April 3—Paintings, Ernest L. Blumen-schein.

April 5-May 1—Modern American paintings from Duncan Phillips Collection.  
April 16-May 12—Fifty prints of the year.  
May 3-29—Bellows memorial exhibition.  
May 14-June 5—Fifty books and Printing for Commerce.

**MARYLAND INSTITUTE**—  
Feb.-March—Paintings, Lucas collection.  
Feb. 23-March 9—A. Henry Nordhausen.  
March 15-30—Saul Raskin.

**WALTERS ART GALLERIES**—  
To April 30—New accessions and permanent collections.

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## Boston, Mass.

**MUSEUM OF FINE ARTS—**

March 1-20—Society of Arts and Crafts.  
Apr. 6-19—Paintings, Copley Society.

**BOSTON ART CLUB—**

March 2-19—Paintings, Leon Kroll and Ernest Fiene.

**SOCIETY OF ARTS AND CRAFTS—**

March 30-April 13—Wax miniatures, Ruth Burke; collection old waxes.

**CASSON GALLERIES—**

March—Paintings, Mildred Burrage, Isabel Tuttle; etchings, H. E. Tuttle.

**GUILD OF BOSTON ARTISTS—**

March 7-19—Sculpture, Cyrus E. Dallin.  
March 21-April 2—Paintings, Gertrude Fiske.  
April 4-16—Paintings, Charles Hopkinson.  
April 18-30—Paintings, Ernest L. Major.

**DOLL & RICHARDS—**

March 9-22—Water colors, Charles Hovey Pepper; 7-20, etchings, Anders Zorn; 16-29, portraits, Leonel Jacobs.

March 23-April 6—Water colors, Dodge Macknight; April 1-12, water colors, Ruel Crompton Tuttle; 1-15, etchings, Fred'k G. Hall; 6-19, water colors, Martha Silsbee.

**VOSE GALLERIES—**

To March 12—American paintings.  
March 14-26—Rene Menard

## Hingham Centre, Mass.

**THE PRINT CORNER—**

March—Etchings and wood blocks.

## Springfield, Mass.

**CITY LIBRARY—**

March 12-27—Eighth annual members' exhibition, Springfield Art League.

**JAMES G. GILL GALLERIES—**

Feb.-March—Selected paintings.

## Wellesley College, Mass.

**FARNSWORTH MUSEUM—**

March—Etchings by Lucy Dodd Ramberg.

## Worcester, Mass.

**WORCESTER ART MUSEUM—**

March 6-27—Sculpture by Aristide Maillol; drawings and lithographs by modern French artists.

## Detroit, Mich.

**DETROIT INSTITUTE OF ARTS—**

Apr. 13-May 30—Annual American art.

**JOHN HANNA GALLERY—**

March 1-19—George H. Macrum.  
May 6-31—Henry R. Poore.  
March 19-31—Etchings, old and modern masters.

## Grand Rapids, Mich.

**GRAND RAPIDS ART GALLERY—**

March—New York Society of Painters; 100 etchings by 25 artists.  
April—Henry L. Poore; small bronze sculptures; engravings; wax miniatures by Ethel Frances Mundy.  
May—Selected pictures from Hoosier Salon; Grand Rapids Arts Club.  
June—Norman Chamberlain; etchings, L. O. Griffith.

## Muskegon, Mich.

**HACKLEY GALLERY OF FINE ARTS—**

March—Paintings from Chicago Art Institute's annual American show.  
April—Paintings, Henry S. Eddy; Indian and Paisley shawls.  
May—Paintings, Tunis Ponsen; group of American painters.

## Biloxi, Miss.

**GULF COAST ART ASSOCIATION—**

April 23-30—Exhibit, South. States Art League.

## Kansas City, Mo.

**ART INSTITUTE—**

March—Paintings, Albert Block, Karl Matern, Major Archibald Murray.  
April—Paintings from Chicago Art Institute's annual sculpture, Wallace W. Rosenbauer.

**CONRAD HUG GALLERIES—**

March 1-15—Floy Campbell.  
March 15-30—John S. Ankeny.  
April 1-15—Joseph Fleck.

**FINDLAY ART GALLERIES—**

March 7-21—Etchings, Frank Brangwyn, Whistler, McEby, Cameron, Rembrandt.

**ALDEN GALLERIES—**

To March 10—Ship etchings, George C. Wales.

## St. Louis, Mo.

**CITY ART MUSEUM—**

March—Paintings by George Bellows.  
April—Students, St. Louis School of Fine Arts.  
May—Exhibition of Greek coins; drawing of theatrical work by Claude Braydon.  
May—Exhibition of coins.

May and June—Cornelius and Jessie Arms Botke.

**ST. LOUIS ARTISTS' GUILD—**

Feb. 16-March 15—Exhibition, E. O. Thaling.  
Feb. 1-15—Screens, panels, Roy MacNicol.  
Feb. 16-March 15—Wm. M. Chase exhibition.

**SHORTRIDGE GALLERY—**

March 15-31—Paintings, Henry R. Poore.

## Lincoln, Neb.

**UNIVERSITY OF NEBRASKA GALLERY—**

March 18-April 1—Paintings from Metropolitan Museum.

April—Norwegian paintings, W. H. Singer.

**NEBRASKA ART ASSOCIATION—**

Feb. 9-March 13—American art from Chicago Art Institute.

## Omaha, Neb.

**ART INSTITUTE OF OMAHA—**

March—Albert Gos; Ethel Mundy.

## Newark, N. J.

**NEWARK MUSEUM—**

March—Loan exhibit, The Contemporary.  
April—Modern American paintings and sculpture.  
June—J. Ackerman Coles bequest.

## Albany, N. Y.

**INSTITUTE OF HISTORY AND ART—**

March 1-15—Etchings, George T. Plowman.

## Brooklyn, N. Y.

**BROOKLYN MUSEUM—**

March—Exhibition, wood block prints.

**BKN. SOCIETY MINIATURES PAINTERS—**

March—Annual exhibition, Hotel Bossert.

**PRATT INSTITUTE—**

Feb. 22-March 11—Marines, Whitney Hubbard.  
March 3-24—"Fifty Books of the Year."  
March 30-April 27—Bkn. Society of Artists.

## Buffalo, N. Y.

**ALBRIGHT ART GALLERY—**

March—International Exhibition of Modern Art, assembled by Societe Anonyme.  
April 24-June 19—Selected American paintings.

## Elmira, N. Y.

**ARNOT ART GALLERY—**

March—Student work from Chester Springs Summer School.  
April—Water color exhibition.

## New Rochelle, N. Y.

**PUBLIC LIBRARY—**

To March 20—Exhibition of Modern Art.

## New York, N. Y.

**AMERICAN FINE ARTS BUILDING—**

Feb. 14-March 7—36th annual exhibition, National Ass'n of Women Painters and Sculptors.  
March 25-April 18—102nd annual exhibition, National Academy of Design.

**METROPOLITAN MUSEUM OF ART—**

Feb. and March—Russian brocades; embroidered waistcoats; prints (Peter Bruegel, Mary Cassatt, 18th C. French portraits and ornament by Pillement and 19th C. English color prints); Carnarvon collection of Egyptian art.

March 15-Apr. 24—American miniatures.  
April—American portrait prints by James Barton Longacre and his contemporaries; guns, arranged historically.

**THE ART CENTER—**

March 1-15—Water colors and sculpture, Gwen-dolyn Williams; paintings, Mrs. G. D. Cole.  
March 1-24—Paintings, George A. Traver.  
April 1-15—Competitive cover designs for House Beautiful.

April 18-30—Textiles, Art Alliance.  
April 24-30—New York Sketch Club; Guild of Bookworkers.

May—Annual Exhibition of Advertising Art.  
June—International Salon of Photography; painting and sculpture, Art Alliance members.

**MUNICIPAL ART GALLERY—**

March 6-25—Students' poster contest exhibition.  
March 22-April 12—Paintings interpreting the emotions, Victor de Kubinyi.  
April 25-May 16—Interior decoration designs.  
May 16-June 16—Originals, magazine illustrations.

**SOCIETY OF INDEPENDENT ARTISTS—**  
March 11-April 3—11th annual exhibition, Waldorf-Astoria Hotel.

**CORONA MUNDI—**

April—International Exhibition, including Soviet art.

April 1-May 1—Drawings by Old Masters.

**BRONX AEOLIAN HALL—**

March 1-10—Annual Spring Exhibition, Bronx Artists Guild.

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[Continued on next page]



## The Great Calendar

[Continued from preceding page]

### NATIONAL ASSN OF WOMEN PAINTERS AND SCULPTORS (17 E. 62nd St.)

March 27-April 11—Margaret Law.  
April 18-May 3—Mrs. George B. Torrey.

### SALMAGUNDI CLUB—

March 12-30—Annual water color show.  
May 8-Oct. 15—Annual summer exhibition.

### MACBETH GALLERIES—

March 1-14—Paintings, Guild of Boston Artists; water colors, Aiden L. Ripley.  
March 15-28—Paintings, Malcolm Parcell; pastels, Karl Schmidt.

March 29-April 11—Thirty-fifth Anniversary Exhibition, Retrospective and Prospective.

### EHRLICH GALLERIES—

March 2-19—Silk murals, Lydia Bush-Brown.

### DUDENSING GALLERIES—

March 7-26—Glazed terra-cotta, Carl Walters; paintings, E. B. Ulreich.  
March 28-April 16—Thelma Cudlipp Grosvenor.  
April 18-May 7—Paintings, Zubiaurre brothers.

### M. KNOEDLER & CO.—

March 8-26—Etchings, Frank W. Benson.  
March 2-April 23—Landscape etchings.

### AINSLIE GALLERIES—

To March 15—Paintings, Carl W. Brandien.  
March 15-30—Portraits, Jere Raymond Wickwire; sculpture, Clara Lathrop Strong.

### WILDENSTEIN GALLERIES—

March—Edward Kann, collection of 14th, 15th and 16th century miniatures.

### PAUL ROSENBERG & CO.—

March 1-April 15—Modern French paintings.

### BABCOCK GALLERIES—

Feb. 28-March 12—Paintings, Henry S. Eddy.  
March 14-26—Paintings, Benjamin Cratz; Russell Cheney.

### STERNER GALLERIES—

March 7-19—Louise Upton Brumback.  
March 21-April 2—Paintings, Clarke—Drouet; portraits, Simka Simkovitch.  
April 4-16—Basque paintings, Paul Bartlett.

### GAINSBOROUGH GALLERIES—

Feb. 10-March 10—Nicolai St. Abracheff.

### KENNEDY & CO.—

March—Primitive and Renaissance masters, paintings, John P. Benson.  
April—Water colors of birds, G. D. Lodge.

### FREDERICK KEPPEL & CO.—

To March 12—15th and 16th century wood cuts.  
March—Etchings by J. Alden Weir.

### HOLT GALLERY—

To March 19—Paintings, Jean Jacques Pfister; sculpture, Lindsey Morris Sterling.

### ARDEN STUDIOS—

March—Needle & Bobbin Club.  
April-June—N. Y. Chapter, American Society of Landscape Architects.

### GRAND CENTRAL GALLERIES—

To March 8—Paintings, Edward H. Potthast.  
March 11-26—Sculpture, R. Tait McKenzie.  
March 1-16—Charles W. Hawthorne; women decorators.

### ANDERSON GALLERIES—

March 1-19—Portraits by Chandor.  
March 9-19—2nd annual exhibition, N. Y. Society of Women Artists.

### INTIMATE GALLERY (Anderson's)—

March 7-April 7—Sculptures, Gaston Lachaise.

### HARLOW GALLERIES—

March—Etchings, F. L. Briggs.

### THE NEW GALLERY—

Feb. 28-March 12—Paintings by Donghi.  
March 14-30—Paintings by Sydney Laufman.

### BRUMMER GALLERY—

To March 12—Bernard Karfof.  
March 15-April 9—Eugene Zak.  
April 12-May 7—Paintings, Kikoine.

### FERRARIL GALLERY—

March 1-14—Memorial show, William M. Chase; Rodin sculpture.  
March 14-28—Randall Davey; garden sculpture.

### THE GALLERY OF P. JACKSON HIGGS—

Feb.-March—Italian and Flemish primitives; Dutch and English portraits and landscapes; Chinese and Mohammedan art.

### WEYHE GALLERY—

March 7-26—Water colors, Rockwell Kent.  
March 28-April 9—Paintings, Vincent Canade.  
N. Y. LEAGUE FOR HARD OF HEARING—  
To March 11—Cartoons, Rollin Kirby.

### BORGEIOS GALLERIES—

To March 19—Paintings, Stefan Hirsch.

### HOWARD YOUNG GALLERIES—

March—American and Foreign Masters.

### ARTISTS GALLERY—

Feb. 28-March 19—Paintings, John Carroll.

To March 12—Paintings, Judson Smith.

### SOCIETY OF ARTS AND CRAFTS—

March 1-10—Photographers' Guild.  
April 16-30—Weavers' Guild.  
May 16-30—Needleworkers' Guild.

Rochester, N. Y.

### MEMORIAL ART GALLERY—

March—Kathleen McEnery, Arnold Ronnelbeck, Boutet de Monvel; coptic tapestries and Egyptian textiles; drawings by old masters; etching exhibition.

Syracuse, N. Y.

### SYRACUSE MUSEUM—

March—Intern'l water color exhibition.  
April—Canadian painters, 60 canvases.  
May—Paintings by Emma Ciardi.  
June—Adams, Garber, Higgins, Scudder.

Akron, O.

### AKRON ART INSTITUTE—

March—Paintings, Delaware River Artists; etchings, Dayton Society of Artists.  
Mch.—Dayton Soc. of Artists; Del. River Artists.  
April—Ohio Water Color Society.  
May—Exhibition, Akron artists and craftsmen.  
June—Paintings by Cleveland Artists.

Cincinnati, O.

### CINCINNATI ART MUSEUM—

March—Work of Ohio-born women.  
May—Thirty-fourth Annual Exhibition.

### A. B. CLOSSON, JR., CO. GALLERIES—

Feb. 28-March 12—Paintings by Frank Myers.  
April 4-9—Paintings, Lucile Van Slyck.  
May 2-14—Cincinnati Camera Club.

### TRAXEL GALLERIES—

Feb. 28-March 12—Bessie Hoover Wessel and H. H. Wessel.  
March 14-26—Cincinnati Art Club.

Cleveland, O.

### CLEVELAND MUSEUM—

May—Ninth annual exhibition of work by Cleveland artists and craftsmen.  
June—Contemporary American paintings.

Columbus, O.

### COLUMBUS GALLERY OF FINE ARTS—

March—Paintings from the Sesqui-Centennial exhibit, Cleveland School of Art.  
April—Theatre art, masks and textiles by Ethical Culture School, New York; Chester Springs Summer School of Art; block printed textiles, Elizabeth W. Shannon.  
May—Pastel Portraits, Harry J. Westerman; Berkshire Summer School of Art; school exhibits.

Dayton, O.

### DAYTON ART INSTITUTE—

Feb. 20-Mar. 14—C. O. Woodbury's etchings, lithographs; Joseph Pennell lithographs; Persian pottery.  
Mar. 15-Apr. 4—C. and J. A. Botke, paintings.  
March 16-April 6—Institute Teachers Exhibit.  
Apr. 6-24—Swiss pictures, Albert Goss.  
April 8-29—Illuminated MSS. and old maps loaned by Dr. Fred. B. Artz.  
April 26-May 20—Paintings, Ernest L. Blumen-schein.  
May 21-25—Saturday School exhibit.  
May 27-June 5—Students' exhibit.  
June 7-28—N. Y. Society of Painters.

Toledo, O.

### TOLEDO MUSEUM OF ART—

March—Canadian artists.  
April—Ninth annual Toledo exhibition.  
June-Aug.—15th an. exhibit, American paintings.

### MOHR GALLERIES—

March 21-April 1—Etching exhibition.  
April 1-15—The Athena Club; etchings by Carolyn Armington.  
April 15-30—Sidney Laufman.

Youngstown, O.

### BUTLER ART INSTITUTE—

March—Daniel Garber, Wayman Adams, Victor Higgins; Greek and Roman bronzes.  
April—Ohio-born women artists.  
May—Samplers shown by Youngstown Federation of Womens Clubs.

Portland, Ore.

### PORTLAND ART ASSOCIATION—

March—Elinor Merrill collection of textiles.  
April—Color prints of paintings by Manet, De-gas, Cezanne, Van Gogh, Gauguin.  
May—Art from Portland schools.  
June—"Art for Children."

Erie, Pa.

### ART CLUB OF ERIE—

March—Exhibition, Erie Artists.

Philadelphia, Pa.

### PENN. ACADEMY OF THE FINE ARTS—

Jan. 30-March 20—122nd. annual exhibition, Pennsylvania Academy of the Fine Arts.

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28 Place Vendome





## A Radical Rift

Most of the French critics of the Salon des Indépendants whose views were summarized in the last issue of THE ART DIGEST seemed to feel that the paintings shown this year are, if less exciting, at least more mature. A later critic, M. Jacques Guenne, in *L'Art Vivant*, perhaps antagonized by the complacent tone of the earlier writers, evidently thinks that the Salon des Indépendants has not only reached maturity but has passed far beyond it to a state of dismal decay. This results partly from the fact that many of the better artists have withdrawn from the Indépendants because in the executive committee the advocates of the alphabetic order triumphed. "Some painters such as Segonzac, Gromaire, Lhote, L. A. Moreau, Alix, Bompard and Marchand resigned rather than approve that demagogic measure which flattered so complacently the mediocre ones," he says. "The only logical classification is that which formerly prevailed: classification by affinities, by tendencies."

Then the critic turns to Matisse. "How indeed in that maze can one find the canvases, so precious but so discreet, of the greatest colorist of our time? Around his calm 'Odalisques' shout so many violent pictures that the public, as I noticed on the vanishing day, passes by without discovering that haven of peace. Would it not be more logical, more decent, to assemble in a 'Salon Carré' around the charming master the glowing canvas of Signac, the picture by Bonnard, the paintings of Guérin, . . . also the autumn landscape of Terechkovitch, the two pretty pictures of Bimbert, those of Gozaire and the proud composition of Serge Férat."

In such an exposition there is naturally a large proportion of followers, of imitators, and several critics note, with fair agreement, the artists whose influence is most evident. M. Guenne refers to "the imitators of Picasso, Andre Lhote, L. F. Leger, Vlaminck, Utrillo, Derain, Bosshard, Simon-Lévy, Braque and even Bissière." M. Marc-Leroux in *Partisans*, says that certain works "reveal, it must be confessed and regretted, familiar influences, those of Matisse, Friesz, Vlaminck, Gromaire, even of Braque. Utrillo especially, as well as Segonzac, has too many followers." And M. Jean Louis Vaudoyer in *Le Crapeauillet*, introduces but a few new names: "After Utrillo, those most plundered are Picasso, Matisse and Segonzac. But Vlaminck and Lhote, Favory and Dufresne, Soutine and Pascin, Friesz and Derain, have also their imitators, and it will not be long before the youngest 'masters,' the latest novelties of the latest seasons, such as Bosshard or Gromaire or Chagall, will be in their turn plundered and involuntarily parodied."

### The Pictures Monet Owned

The French newspapers are asking what will be the fate of Claude Monet's private collection of paintings by other artists which he assembled in his home at Giverny. There are said to be admirable works by his friends, Boudin, Pissarro, Berthe Morisot, Cézanne, Renoir, etc, including four magnificent Cézannes and a painting by Renoir described as one of the most beautiful known. The newspapers ask whether this collection will be dispersed by the heirs.

## America's Tribute to Scotland's Valor



"The Spirit of 1914," central figure for the Scottish Memorial, Edinburgh, by R. Tait McKenzie, of Philadelphia. Copy-right by the sculptor.

Scotch idealism as it inspires the American of Scotch descent is expressed in the central figure of the war memorial which Dr. R. Tait McKenzie, of Philadelphia, has designed as America's tribute to Scotland. The memorial, which will stand just off Princes Street, Edinburgh, will be directly opposite Edinburgh Castle so that the figure

will face and be seen from the "Heart of Scotland," as this ancient fortress has been called. The site and its surroundings are unequalled for beauty and historic interest in the whole world.

The idea of a memorial in Edinburgh originated in the mind of John Gordon Gray of Philadelphia who, after a luncheon to Cameron of Lochiel, in the winter of 1922-3, proposed to certain friends in St. Andrew's Society, the formation of a committee to carry it out. The response was such that he asked Dr. McKenzie, then president of the society, to prepare a model. Correspondence with Cameron of Lochiel, the Duke of Atholl, Field Marshal Haig and others made sure that the gift would be welcomed.

The models for the monument, which will be unveiled next September, are the subject of a special exhibition now being held at the Art Alliance in Philadelphia. The central figure is reproduced herewith. It will stand in front of a wall with seats, in the form of an exedra, bearing a frieze four feet high and twenty-five feet wide, showing a recruiting party headed by pipers, with all sorts and conditions of men flocking to the colors.

The central figure is an expression of the Scottish spirit, and will appeal to those of Scotch blood the world over.

A comprehensive exhibition of Dr. McKenzie's sculpture, including the Scottish memorial, will be held at the Grand Central Art Galleries, New York, from March 11 to 26.

## Stieglitz

THE ART DIGEST has received a letter from Alfred Stieglitz, of the Intimate Gallery (Room 303, Anderson Galleries Building), New York, concerning the John Marin water color which found an owner for \$6,000. Incidentally, it may be remarked that Mr. Stieglitz began his uncompensated work thirty-seven years ago. Obtaining a hearing for artists has been his self-appointed task, and a labor of love. His old-time gallery of the Photo-Secession at 291 Fifth Avenue (familiarily known as "291") was world-famous.

"The story of the now famous Marin," writes Mr. Stieglitz, "should not read merely: 'A Marin was sold for \$6,000.' A Marin was not 'sold' at all. A Marin was 'procured.' This may seem a fine distinction to you, but it is a vital one.

"Incidentally it will interest you to hear that the Georgia O'Keefes have attracted 9,000 visitors in forty-two days. Not curiosity seekers, but an audience of rare intelligence, discriminating. Furthermore, it will interest you to hear that no prices whatsoever have been given to the many people who wanted O'Keefes. Those who wanted O'Keefes were forced to make their own 'prices.'

"I have always held that the relationship between artist and public has been a false one since the so-called art dealer has been the go-between—particularly when the artist is still alive. I believe that certain pictures should find homes instead of owners. For instance, in order to become guardian of the 'Shelton-Sunspots' one woman offered to give O'Keefe an annuity of \$1,200 a year for five years; another woman a three years

annuity of \$1,000 a year for a red canna. Other pictures have found homes in a similar way. Some people gave money outright. And although quite a few pictures went at what the world might call 'high' figures, it might be well to add that people of very small means also were considered. Some pictures found homes at as low as \$75.

"I might add that on March 7 'The Room' will open up with a very fine exhibition of Gaston Lachaise's work. It will run a month and then for six months 'The Room' will be closed."

## Will Exhibit in Italy

America's self-neglect in being seldom properly represented at the big Venice international is to be partly recompensed, thanks to the American Federation of Arts, by a splendid showing at Florence's great "International Exposition of Etchings, Engravings, Lithographs and Woodblock Prints" in April and May. To the United States, according to the Boston *Transcript*, has been assigned one of the larger galleries and 262 works by contemporary artists, both conservative and modernist, will be shown. The jury of selection comprised John Taylor Arms, Ernest David Roth, Thornton Oakley and Leila Mechlin.

The prints are to be shown in the American manner, against warm gray burlap, and notes will be provided by reproductions of early American maple furniture and some large pieces of American pottery.

The *Transcript* hopes that the exhibition will "aid in proving to those abroad that the United States is a nation of ideals and not, as is frequently supposed, entirely given over to commercialism."

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